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WIZARD™

No. 26

THE GUIDE TO COMICS

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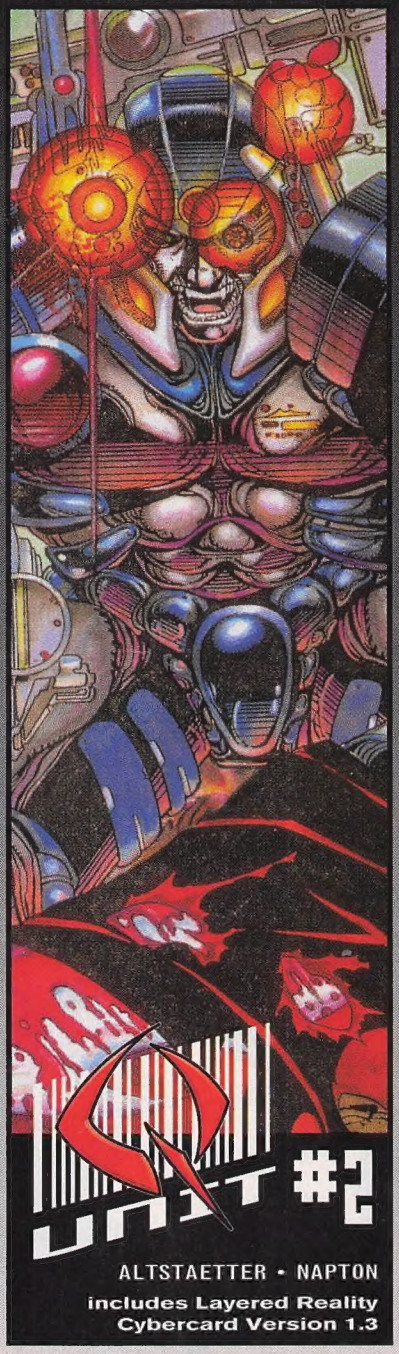

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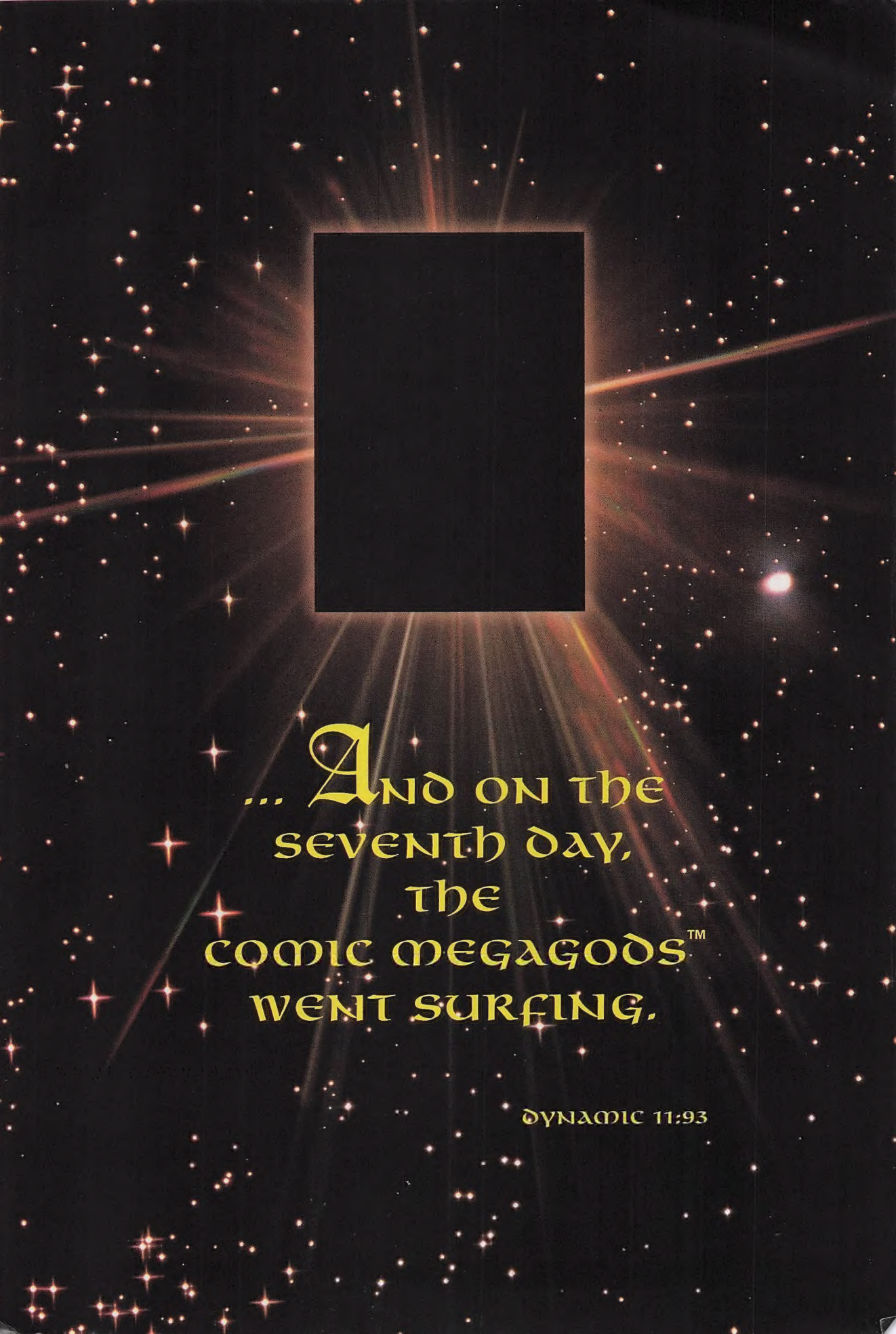
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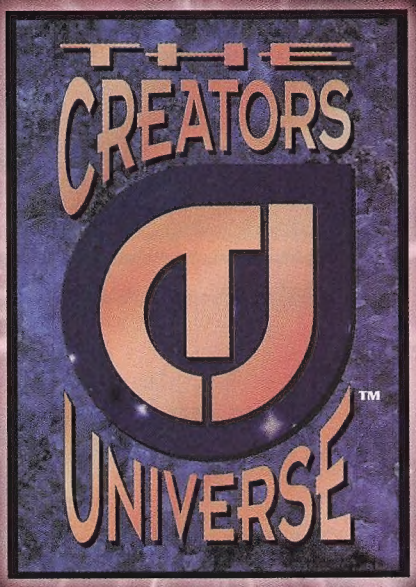

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Volume 1
Number 26
October 1993

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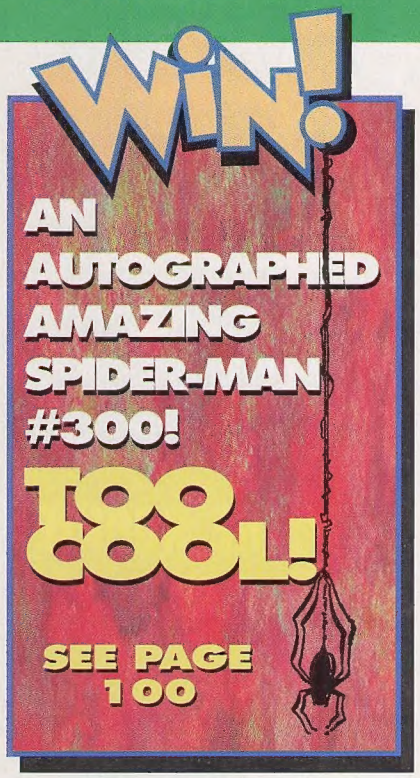
And you thought that hole in the ozone was a problem. Check out this Crisis on page 34.



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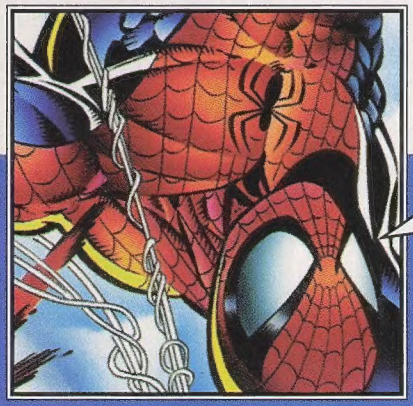


SPIDER-MAN © & ™ 1993 MARVEL ENTERTAINMENT GROUP.

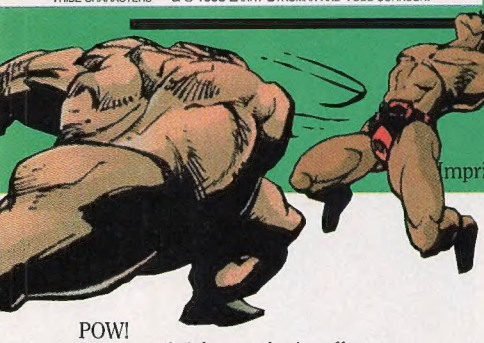
"WHAT'S UP, SPIDEY?"

We put a Spider-tracer on the entire gang of creators at Spider-Man headquarters. See what we found on page 28.

"The best horror works on implication rather than what you see. It suggests something terrible without giving you the details, so your imagination fills in the gaps."
-James D. Hudnall on scary comics. Page 76.

DEPARTMENTS

TRIBE CHARACTERS ™ & © 1993 LARRY STROMAN AND TODD JOHNSON.



POW!
Stroman & Johnson don't pull any punches. Check the interview on page 82.

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SPECTRE © & ™ 1993 DC COMICS.

We caught up with the Spectre cooling off at a fire hydrant on a hot summer's day. See what else rises from the mist on page 70.

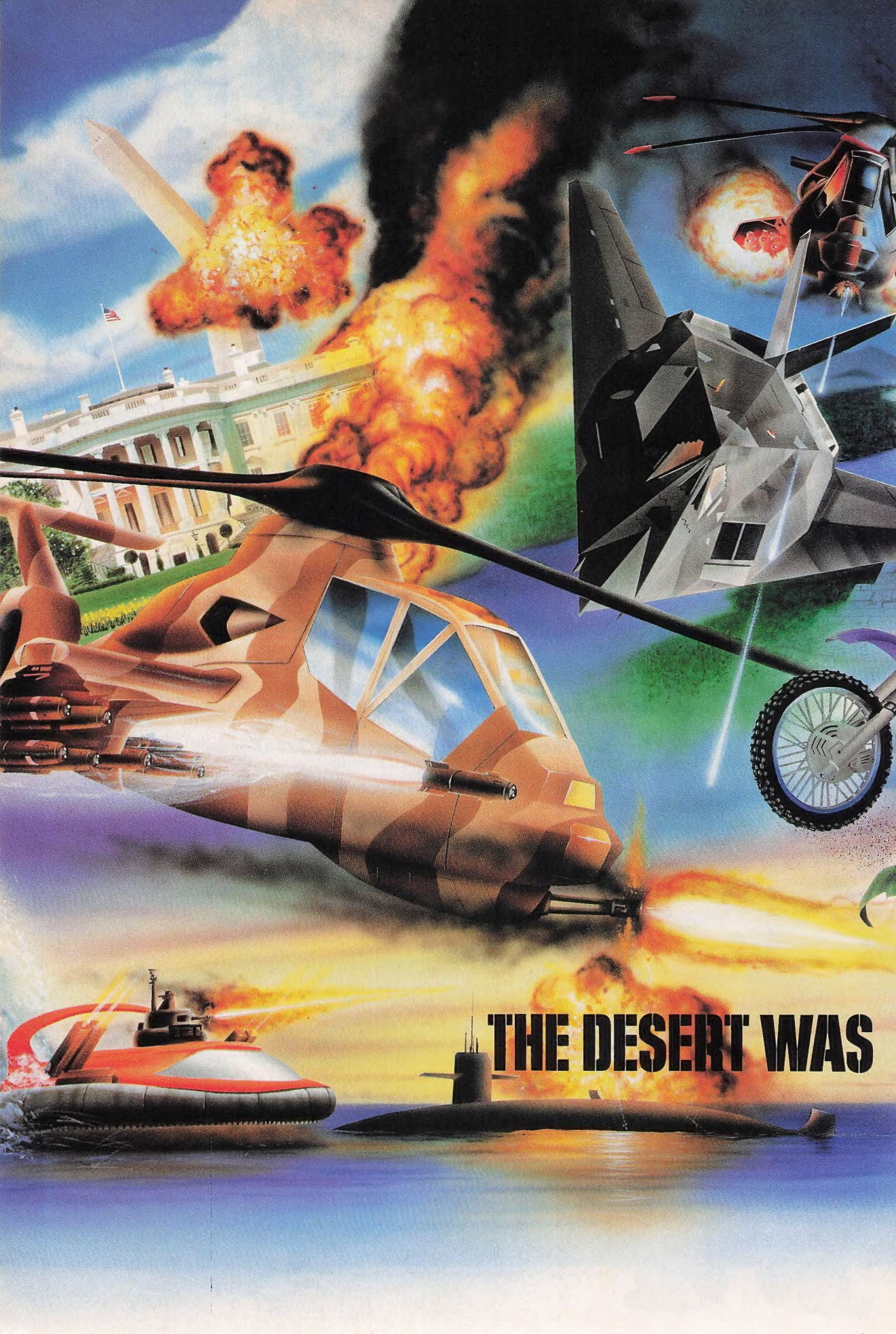
"...the Spectre was conceived as a character that could give God a run for his money, and God had better have been eating his Wheaties..." -John Ostrander on breakfast cereals. Page 70.

Making the world safe for cheese dip? Hardly. Check out Sergio's newest creation, The Mighty Magnor, on page 42.

THE MIGHTY MAGNOR ™ & © 1993 SERGIO ARAGONÉS AND MARK EVANIER.

See what happens when you smoke too much? Find out about this guy's team, for whom quitting can be fatal, on page 86.

Q-UNIT, MAXON, RUTTARD ™ & © 1993 KARL ALSTAETTER AND ROBERT NAPTON.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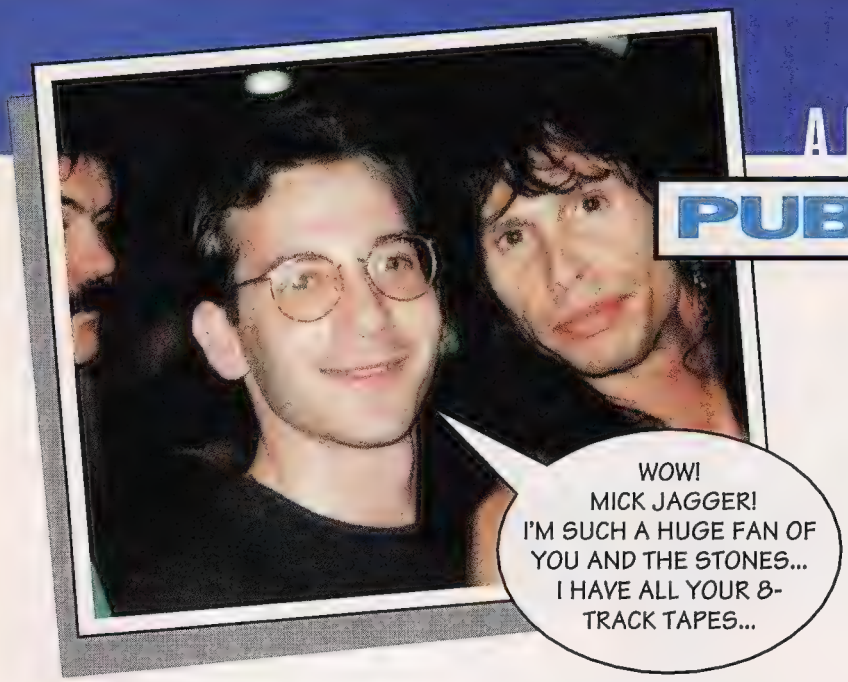
A LETTER FROM OUR PUBLISHER



...and the security guards rush in.

So much stuff to talk about this month. First off, the Chicago Comic Con this past July 2-4. I spoke with thousands of *Wizard* fans, and had the chance to meet Steven Tyler of Aerosmith, and movie director Oliver Stone and his son, Sean, who, as it turns out, is a pretty big *Wizard* fan. It was a blast. If you can make it to one of the big shows, like the upcoming San Diego Con, in August, or Comicfest, in October, I'd suggest doing so. You'll get to meet a wide range of comic fans, as well as your favorite industry talents.

As most of you already know, Wizard Press is gearing up to release a second publication. The new magazine, entitled *Collector's Sportslook*, will be focused (as you can tell by the title) on the sports and non-sports card markets. If you're a sports fan, or if you're just into the countless non-sports card sets that are floating around, this mag is for you.

Getting back to *Wizard*, a special thanks to Mark Bagley for this issue's awesome cover (or is that covers?), as well as for getting us the pre-Carnage Carnage sketch for our Spider-Man staff interview. Thanks, Mark.

That's about it from me this month. Just keep those cards and letters comin' in. I read all my mail, and if you have anything you want me to know about, just contact me directly at Wizard C/O the address on page 226. 'Til next month...

Your Friend and Ally,

Gareb S. Shamus

"Ang Malaking Queso"

P.S. We did send out every *Maxx* 1/2 offer we recieved by July 15 on July 30. Thanks for being patient and if you have any questions please call our customer service line or write to me.

THE GUIDE TO COMICS WIZARD

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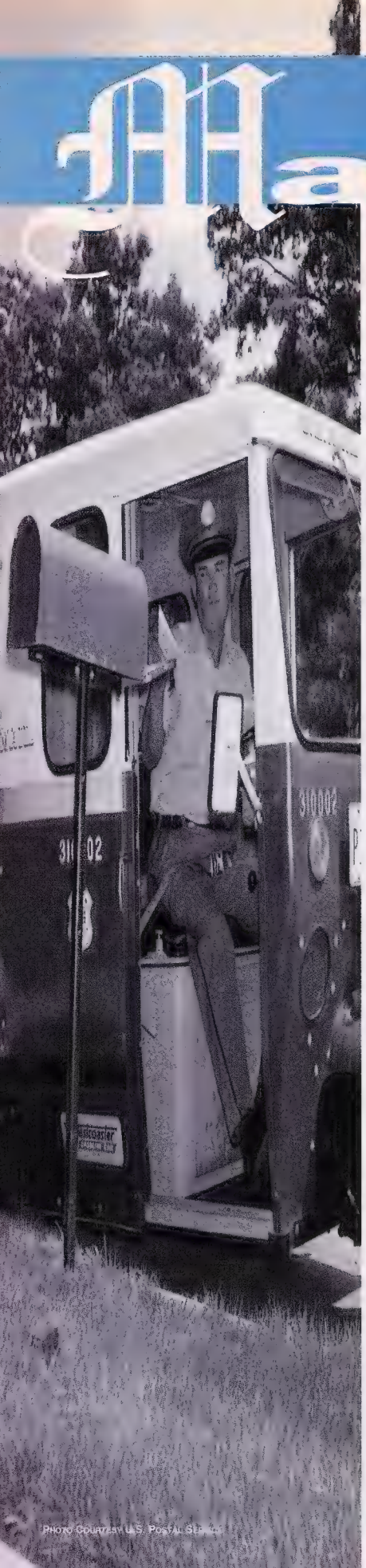

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Two quick things before we go skinny dipping in this month's mail bag. First, if anybody out there feels that today's superhero comics are severely lacking and wish that there was something good out there, pick up a copy of a Malibu Ultraverse title, with *Prime* topping your "Maybe I'll try..." list. *Prime* #1 is really one of the best comics of '93, and the following issues were no letdown. *Hardcase* and *Freex*, two other Ultraverse titles, were also great reads. Pick 'em up and give 'em a try. You won't be disappointed.

Second, the "Create Your Own Fanzine" contest that started way back in *Wizard* #17 finally has a winner. Hats off to Shaun Halper of Staten Island, New York.

On to the letters...

Dear Wizard,

Collecting comics in the 90's has become more than a simple hobby. It has become an investment potential for those people with the monetary assets and stupidity to gamble on a title's appreciation. Over the past year, Valiant has proven itself to be a sure-fire bet. Without exception, an investor could purchase a Valiant title and know that it would appreciate in value. This is particularly true if the title happens to be a special issue (a number one, special cover, or the other special feature). As a result of the recent Valiant phenomenon, investors have jumped on the Valiant bandwagon. I am not talking about the nickel-and-dime collector who purchases two copies of every title, but the true-blue investor who doesn't care about the quality of the title, just the profit he will make upon back issue sales. These investors are destroying the comic industry; in particular, they are threatening to destroy the only company worth keeping—Valiant.

Comic companies live or die upon the support of their fans—the following that embraces a title and reads it every month. If the fans disappear, then the titles dwindle, back issue prices collapse, and the company ceases to exist. Why do the fans disappear? There are a few obvious reasons. First, inferior product. Second, the appearance that the title has lost its strength (sadly, this is often shown in appreciation/depreciation in value). Third, the fans cannot get the titles on a regular basis and thus lose interest. Concerning those points, I have the following to say:

1) If a title disappears because of inferior product, fine. It didn't belong, and comicdom does not need a hundred new "junk bonds" giving the hobby a bad name.

2) If a title loses its commercial value due to inferior product or inability to compete with its opposition, fine. Unfortunately, such is not always the case. Today, investors collect large numbers of individual titles, hoping the comic's value will appreciate. When it does, because all the copies in existence are in the investor's hands, they flood the market. Wanting to capitalize on their investments, they dump these junk bonds (even if the title is a good one). Suddenly the title which sold at 50 dollars last month sells for only 10 dollars this month. This gives the illusion that the title has lost support and is no longer as popular as it once was, and our fickle populace often makes imagery a reality through its actions.

3) Some companies have reputations for producing titles on time, while others are known to be late. A title which is consistently on time has a better chance of succeeding than the title which never appears. Unfortunately, investors play a negative role here as well. While a comic store may only purchase 50 copies of certain title every month, the investor may purchase 100-1000 copies of said title, hoping it might increase in value. While this usually does not interfere with the average store, occasionally allocations occur, with the store carrying most of the loss. The distributors cater to the large-scale investor/comic chain. They pay little heed to the little comic store

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Dan Lawlis - Penciler
(Dr Strange, Legion Of Superheroes)

Stan Woch - Inker
(Swamp Thing, Doom Patrol, Black Orchid)

Paul Mounts - Colorist
(Youngblood, X-Man Cards)

struggling to survive.

If the investors have their way, comicdom (not just individual companies) may be in for a crash that'll make the '87 crash look like a Sunday stroll.

A Valiant Fan,

Paul D. Broyle
Prattville, AL

You're dead on the money there, Paul. The type of gross buying that the speculative market was involved with hurt the industry in a lot a of ways, and virtually overnight. The good news is that thanks to a lot of over-ordering on product that did not become meet its speculative needs (i.e.: *Uncanny X-Men* #300, *Adventures of Superman* #500, *Darker Image* #1, *Turok* #1, the list goes on and on...), the speculative market has taken a serious nose dive. A lot of speculators (including some of the really big guys) have been burned in the market that they helped create, and can no longer afford to pour their money into "the next hot thing."

Re: Wizard #23

What's up with you guys? Matthew Pinsonnealt wrote in his letter (*Wizard* #23) that he's a major fan of *Power Pack*. So what? Who are you guys to judge? One guy's poison is another guy's pleasure, and in your response to Thom Buttram's letter (also *Wizard* #23), your first line reads "What kind of name is Buttram?" What's with that? Is *Wizard* headquarters a bunch of 10-year-olds in judges' robes? You keep alienating readers like that, and in time you won't be able to give these magazines away. Every other feature of *Wizard* is professional, except your attitudes. Don't try to weasel out of this by telling me to lighten up or by saying, "If you don't like it, don't buy it." The only thing I don't like is the high horse you guys ride when writing your letter responses.

Joe Dolan
Metuchen, N.J.

I received about six or seven letters chastising me for the way I made fun of Matt Pinsonneault's taste in comics. I did rag on him kinda hard, so if you're still reading, Matt, sorry. To try and get back in the graces of the hundreds (or is that dozens?) of *Power Pack* fans, let me give a little free advertising here. Aubrey Crookshanks of Sumter, South Carolina sent in the address for the Power Pack fan club/fanzine, dubbed *Power Pages*. Anybody interested in learning more about Power Pack should write to Daniel Cuba, 2270 Concord, Springfield, Ill. 62704. Dan's the editor.

As far as your assessment of Wizard headquarters goes, 10-year-olds in judges' robes is pretty accurate.

Dear Wizard,

I started buying *Wizard* around issue #9, and while I say that the format of your magazine has improved, the opinions of most of your staff have sorely declined. I feel insulted to pick up a copy of *Wizard* and read things like this idiotic X-Men vs. Iron Man kick that was in the last few issues. Who cares?! If you're going to report on the comics industry, keep the personal comments out of it.

I thought this area (Magic Words) was for the exchange of legitimate information. I've seen more goofy letters in *Wizard* than I've ever seen anywhere else combined. Yes, I wrote a letter way back asking about six or seven questions (hey, if somebody else can do it and it got printed and answered, I can too), but there's no clue whatsoever that it even existed. You're a pretty popular magazine, you're all very busy, but that's because of people like me who buy your magazine on a regular basis. If we all decided not to buy it anymore, you would be out of a job. You need us, we don't need you.

In closing, I'd just like to say that at the beginning it was great, but then it all went downhill. If I want childish comments, I'll visit my daughter's first grade class and ask them to make fun of the comic industry.

Damian B. Caprio
Keansburgh, N.J.

It'd be even better if we dressed up her first grade class in judges' robes.

Dear Wizard,

My friend and I would like to see if you would put *Amazing Fantasy* #1-#14 in *Wizard*. We are dying to know how much #1 is if #15 is $10,000.

Brett Caltabiano
Marietta, Ga.

Well, *Amazing Fantasy* (formerly *Amazing Adventures* and *Amazing Adult Fantasy*) contained mostly science fiction and monster stories throughout its run, and it wasn't until its final issue, #15, that an event of any significance, the first appearance of Spider-Man, occured. Because of this, the early issues of the series vary in price, but are about several hundred dollars each, with the first issue fetching up to $1,000 in top-notch shape.

Dear Wizard,

G'day, my name is Brett and I'm writing in reference to your Pen Pal column. When I heard about it, I thought it was a great idea, so I entered my name and details to be listed, unaware of what was to follow. After my name went into *Wizard* #22, things just started to happen.

On the 6th of May, I received my first letter from a lady in Queensland, Australia. Then on May 12, I received 11 letters from America, all by people wanting to be my pen pal. Now I don't know what it is but it seems that everyone thinks it would be great to write to someone in Australia; in fact, all 11 people thought it was a cool idea. I was very flattered to get so much mail, but I have to tell you, and anyone else thinking of writing to me, please don't because I won't be able to write back. Out of those 11 people, I had to pick only four to write to. I couldn't possibly write everyone because Air Mail to America costs $1.05 Aust. and surface isn't much cheaper. I have written back to everyone who wrote to me, though, and I did answer all their questions and tell them a bit about myself and Australia, so I hope I didn't totally disappoint them.

So, as you can tell, your Pen Pal column is working; I can definitely vouch for that! Apart from this little incident, I have had no other complaints or problems with *Wizard*, and I still think it's the best comic magazine around.

Brett Snelgrove
Australia

Dear Magic Words,

I am writing to you to express my concern over a disturbing trend I see in comics: assuming that because someone is young means that they are unable to understand a plotline, or that they will buy any piece of garbage that has a multiple-holographic-polymetal-gatefold-die-cut-blood n' varnish-zippidy-doo-da cover on it, or that they will buy the infinite number of the first issue and/or appearance of cheesy characters.

The most recent evidence of this ugly tendency is shown quite openly in the letter column of *Spawn* #8. In her letter, Diana Schutz of Dark Horse says, and I quote, "...I'm not all that familiar with your [McFarlane's] Marvel work, having long ago stopped reading that company's

Pen Pals

Want to get in touch with your fellow comic fans? Or want them to touch you? Send your name, address, age, gender and three favorite titles to "Pen Pals," c/o Wizard Press, at Magic Words' address on page 16. Hey, make a friend!

Jenna Major
Age: 20 Sex: F
4728 Del Mar Ave.
San Diego, Calif. 92107-3525
Likes: *X-Force*, *CyberForce*, *X-Men*

George Alejo
Age: 19 Sex: M
714 N. 3rd
Raymondville, Texas 78580
Likes: *The Maxx*, *Deathblow*, Simon Bisley books

Kelvin Tan Beng Lee
Age: 21 Sex: M
18, Jalan 17/4 46400
Petaling Jaya
Selangor, Malaysia
Likes: *Spawn*, *Sandman*, *WildC.A.T.s*

Rob Jeremias
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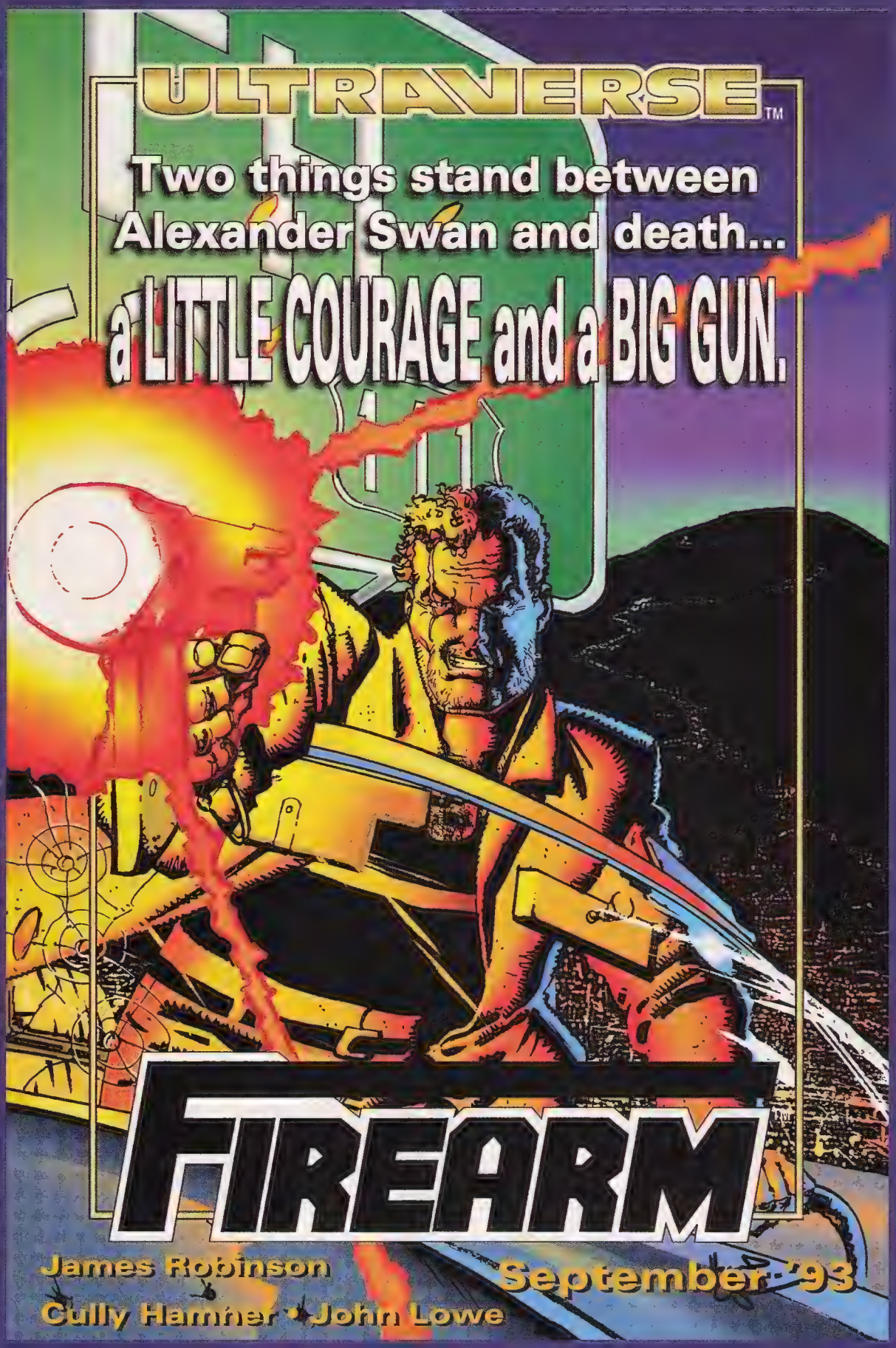
Des Plaines, Ill. 60016
Likes: *Love & Rockets*, *Sandman*, *Shade the Changing Man*



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book on any kind of a regular basis—hey, I'm not 15 and I'm not a boy..."

Does that mean being a teen-age boy is wrong? Should I be ashamed and scorned if I like the X-Men? Is it just me, or aren't adolescents the people who usually buy comics?

Comic creators seem to think that the members of their audience are just pubescent idiots who will break their piggy banks open for anything, and these creators are currently laughing all the way to the bank. Hey, they're only kids, right?

Please, you arrogant editors, writers, and artists, don't assume that because we aren't bald or over 40 we can't keep up with a storyline. Quit putting out trash with gimmick covers. Quit your stupid infinite crossovers where someone fights their evil duplicate. Entertain, don't exploit.

John B. Ross
Las Vegas, Nev.

Dear Wizard,

I saw Todd McFarlane at an L.A. con, and he said that if you ripped off the cover of a book and read the story and looked at the art, would you still buy it? If so, you got an extra; if not, then you fell for the gimmick.

Chris Kaufman
Santa Maria, Calif.

He speaks the truth.

Dear Wizard,

I have lately been seeing a lot of questionable "original" art at conventions. One table had piles of unsigned work. The dealer said they only took cash. When I looked at the backs, I saw no copyright stamps. A man bought something from them and wasn't even given a receipt. When I asked for a store card, the dealer made a show looking for them, then told me they must have left them behind in the bustle getting ready for the show! Needless to say, I didn't buy from him. (I buy art directly from artists when they appear at conventions.)

Something an original art buyer should know—there are cartooning courses at a few schools in New York, and I'm told the students are given real storyboards from DC and Marvel.

At two big conventions, I've seen art by people who were showing their portfolios. Some people's work looked exactly like Todd McFarlane's, Alan Davis', and P. Craig Russell's.

Is there a possibility I'm right and there's student work being foisted as original art? How do you protect yourself from spending your bucks on a fake?

Arlene L. Burke
Jamaica, N.Y.

Awfully tricky question there, Arlene. Though there are no definite rules to purchasing original art, here are a couple of tips to make the purchasing a little less risky.

1.) If you can manage it, buy from the artist himself, or have the artist refer you to his or her agent.

2.) Buy from someone who is established in the original art industry. It make take a little time to track one down, but it'll be worth it.

3.) If you can, compare the original art to the published art. This way you'll be able to pick up any differences that may be on a phony. This isn't a sure-fire method, but it does help. Also keep in mind that most artists use two-ply bristol board for their work, and if it's on any material that's thinner, it might not be legit. Most artists also work on boards supplied by their company, and should have light blue guide lines and forms for the title and issue number of the book.

4.) If you can, and you can find one that's free, get somebody in the industry, an artist, a writer, an editor, somebody, to give you their professional opinion on a piece of art. Odds are they know what to look for, and may even be familiar with the work of the artist.

And this last bit of advice holds true for just about anything you might want to purchase; if you're not 100 percent sure that everything is legit, don't buy it.

Dear Wizard,

Now I must shed another tear. DC has once again lowered itself for the sake of monetary gain by destroying another American icon: Batman. As if the Superman swindle wasn't bad enough, now it seems that the caped crusader is destined to become a Kevlar-clad cretin. Hearken back to the days of yore when our favorite heroes defeated the bad guys by using their wits and a little muscle, instead of disintegrating everything in sight with their handy-dandy plasma cannon. I'm sorry if I'm a little resistant to change, but must all good things come to an end? (Hey, couldn't they just kill off the Black Canary?)

Ryan B. Ramsey
Ames, Iowa

Well, yeah. But the whole point here is to attract attention from inside and outside this medium,

Ask the WIZARD

Q: If Rogue were to absorb a dog's powers, would she grow fur and a tail, or would she just bark and gnaw on things?

Hotavio Escamilla, Rockford, Ill.

A: *Though its never really been stated, it's safe to assume that Rogue can't absorb anything that's non-human in nature, though she did absorb Thor's powers back in* Avengers Annual *#10. If she could absorb other creatures' powers, think of what a downer it would be. Every time a mosquito landed on her neck, she'd either be knocked out of action, or become an extremely dangerous beastie (super strength + invulnerability + insatiable blood lust = not a good thing).*

Q: Who is Crom?

Darrell Amos, Pittsburgh, Pa.

A: *He is the stoic god of Conan, as well as most of the Cimmerian people. Conan also uses Crom's name as his war cry.*

Q: Could Pyro control the Human Torch's or Ghost Rider's flame?

Steve Achenbach, Parts Unknown

A: *He couldn't control Ghost Rider's flame because it's mystical in nature, not natural. As far as the Human Torch goes, probably not. While Pyro has the mutant ability to control fire, the Torch has had a lot more experience "in the field", as well as being able to heat up to "Nova flame" temperature, something that's way out of Pyro's league.*

Q: Gilad puede morir si le cortan su cabeza?

Max Figueroa, Puerto Rico

A: *Sí.*

WIZARD wonders...

...When the Blob takes a shower, do his feet ever get wet?

Have a question that's bugging the heck out of you and that no one can answer? Heck, the Wizard can answer anything. Just send your stumpers to Ask the Wizard, c/o Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001

Wayne Scott Age: 17 Sex: M 30th Spring St. Cartersville, Ga. 30120 Likes: *X-Men, Uncanny X-Men, X-Factor*	Tom Bodzioch Age: 14 Sex: M 212 Shadyside Lane Milford, Conn. 06460 Likes: All *X*-titles, *Spawn, WildC.A.T.s*	Hazel Sy Age: 15 Sex: M 86 Tulip Avenue Floral Park, N.Y. 11001 Likes: All *X*-titles, *Excalibur, Superman*	Shawn Shackelford Age: 15 Sex: M Rt 3 Box 2988 Tecumseh, Okla. 74873 Likes: All Image titles, *Amazing Spider-Man*, All *X*-titles	Valeri Cater Age: 15 Sex: F 1957 Glenwood Dr. Melbourne, Fla. 32935 Likes: *Amazing Spider-Man, X-Factor, X-Men*	La Sandra F. Ballard Age: 20 Sex: F Rt 2 Box 26 A Gates, N.C. 27937 Likes: All *X*-titles, *Spawn, WildC.A.T.s*	Jey Gorman Age: 16 Sex: M 67 Lakecrest Drive Mount Uniacke N.S., Canada B0N 1 Z0 Likes: *Spawn, Pitt, Savage Dragon*	Sarah Hodges Age: 14 Sex: F 14530 NW 73rd St. Kansas City, Mo. 64152 Likes: *WildC.A.T.s, Excalibur*, All *X*-titles

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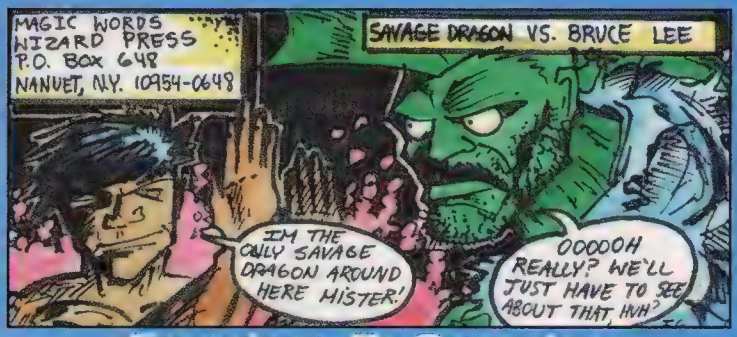

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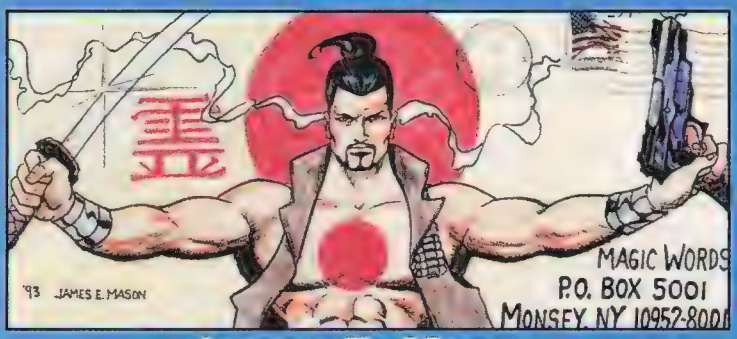
Mariaco, Puerto Rico

Marco Tanzi
Chicago, Ill.

Aurelio Galindo, Jr.
Chicago, Ill.



James E. Mason
Honolulu, Hawaii

which is something you can only do by offing Batman or Superman. Black Canary? Kill her off and the only thing you might get is applause.

Dear Wizard,

Where do superheroes' eyes go when they put their mask on? Is there a piece of white glass over them, or do they just roll back in their head?

Bill Brennan
Chester, Ill.

Neither. It just looks cooler when the character has all white eyes. Just look at Annie.

Dear Wizard,

Why are the early *Wizard*s the only ones to have the purple cloak with the white stars somewhere on the cover, unlike the new ones?

Frank R. Perez
El Monte, Calif.

Though we do occasionally have Wizard hat/robe tie-ins on the cover, we now do something a little different. It started with the cover to *Wizard* #22, and only a couple of people have caught it. What is it? You figure it out.

Dear Wizard,

If Forge went to Image, could he make something so Image would be on time?

Bill McFadden
Scotrun, Pa.

He's good, but not that good.

Dear Wizard,

Do you remember the Nintendo titles Valiant put out before it became a big deal company? Wouldn't it be bitchin' if some of those characters crossed over into the current Valiant continuity? Maybe Turok would hunt down Yoshi.

Your Faithful Fan,

Josh Bell
Oak Park, Calif.

Those Nintendo titles that Valiant put out in the very late 80's are going for big bucks now. The hottest of the bunch: *Super Mario Brothers* #1, Valiant's first comic book. No movement on its WWF stuff.

That's about it for Magic Words. Keep those letters comin', and I'll see you back in these pages next month.

-Pat McCallum

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THE BEGINNING OF THE END • NOVEMBER 1993

PAUL DANNER • MARK SCHMITZ • ROBERT COLER

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Child star Teddy Ruxpin hit by hard times. "Yo mama, where're the hookers at?" asks wasted fuzz-nugget.

*Aladdin booed at local convention. "That's just some fat guy," say kids. "Of course it's not him," says dealer. "It was just a *@$# cartoon."*

New member of The Endless discovered. "I've never heard of Dysentery. Get away from me," says Neil Gaiman to cloaked freak.

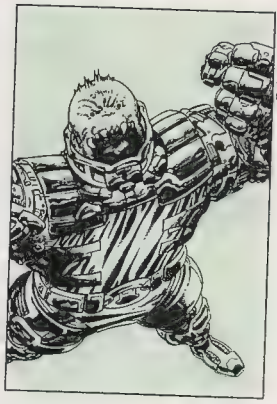
Wizard News

Wizard #26, October 1993

Since 1990

Byrne, Miller, Five Others Create a Legend

© Frank Miller and Geof Darrow.



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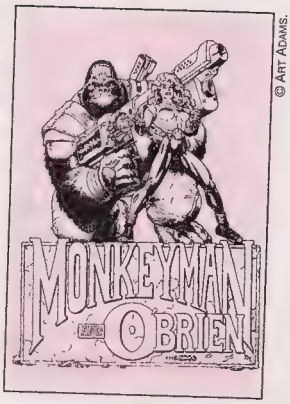

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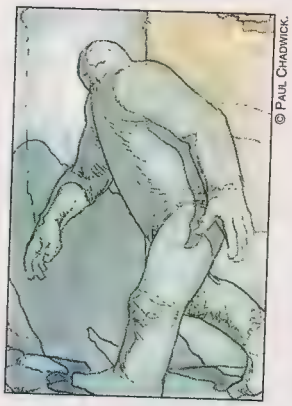

© Paul Chadwick.

© Mike Mignola.

Upcoming Legend titles are (clockwise from above left): The Big Guy and Rusty the Boy Robot *(by Frank Miller and Geof Darrow),* John Byrne's Next Men: Faith *(by John Byrne),* Monkeyman & O'Brien *(by Art Adams),* Martha Washington Goes to War *(by Miller and Dave Gibbons),* Hellboy *(by Mike Mignola with Byrne), and* Concrete: Think Like a Mountain *(by Paul Chadwick). Also coming, but not shown, are Byrne's* Danger Unlimited *and Miller's new* Sin City. *The Legend icon was designed by Mignola.*

Seven prominent figures in the comic book field—John Byrne, Frank Miller, Mike Mignola, Art Adams, Dave Gibbons, Geof Darrow, and Paul Chadwick—have banded together to create their own imprint called Legend.

Starting with the October issue of *John Byrne's Next Men*, the Legend icon will grace the covers of every creator-owned title the seven do, regardless of the publisher. Currently, all of these books are planned to be published by Dark Horse Comics, but this does not mean that Dark Horse has exclusive rights to Legend, as the right to move belongs to the seven founding creators. For example, if Byrne wished to do a creator-owned book for Malibu, he would retain his Legend icon and place it on that book. "We're calling it a 'floating imprint'," says Byrne, who, along with Miller, helped put together Legend.

Although this move can be compared to what the Image founders did by forming their own company, John Dennett, Dark Horse's publicity coordinator, wishes to dispel the comparison. "These creators are not operating as a company like Image," he says. "The Legend imprint belongs to the creators, and not any one company."

Byrne agrees. "We're not trying to be Image. We're not trying to be DC," Byrne says. "For all of us, anytime we do a creator-owned project, we will stick this icon on the cover. This will hopefully be our pledge of quality saying, 'This is good stuff to read.' We're just setting up a little corner for good, old-fashioned storytelling."

Miller adds, "We're interested in creating a quality line of books, and not in creating an empire. I'd like to stress that Legend is not a shared superhero universe, but rather a shared sensibility. This is, without question, a venue by which we can collaborate."

Byrne will continue to do his monthly *Next Men* book, as well as *Danger Unlimited*, which will have no connection to the former's universe and is aimed at a much broader audience than the "mature audience" targeted by *Next Men*. *Danger Unlimited* will be about a superhero adventure team, and will share the same universe with Mignola and Adams' series in the imprint. Byrne hopes that *Danger Unlimited* #1 will be released in February or March of '94.

Miller will continue his *Sin City* saga with a new six-issue mini-series due to start in November. This new series is not a sequel, but will star new characters, as the series takes place concurrently and beyond the original series. The

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original series' main character, Marv, is expected to make important cameo appearances along the way. Although Miller won't rule out color, this series will remain in black and white. He also has a third *Sin City* series planned.

Miller will also be doing a book with frequent collaborator and fellow "legend", Darrow. This 1994 book, titled *The Big Guy and Rusty the Boy Robot*, was originally planned as an Image title, but the publisher's recent "implosion" caused Miller and Darrow to look towards Dark Horse. This book is described by Miller as a fun children's title, and not the high-octane action and violence expected from Miller and Darrow. (As a collector's note, the first appearance of the Big Guy and Rusty was in the Darrow-drawn poster insert of *Spawn* #11, as the characters appear with Spawn.) The Big Guy is an agent of the U.S. military who fights monsters, and Rusty is a gift given to him by the Japanese government.

Miller will once again join forces with Gibbons to continue the adventures of *Give Me Liberty*'s protagonist, Martha Washington, in *Martha Washington Goes To War*, which is expected to be out in early '94. This mini-series runs five-issues, and Miller says, "My goal is to have a Martha Washington mini-series once a year."

Mignola will be plotting and drawing the horror-oriented *Hellboy*, with scripts by Byrne, which is about the world's greatest paranormal investigator—with horns, a tail, and hooves—who wears a trench coat and fights monsters. *Hellboy* will be a series of mini-series and will feature coloring by Mark Chiarello. The first issue is slated for a spring '94 release.

Adams will be writing and drawing the four-issue *Monkeyman and O'Brien* mini-series, which chronicles the adventures of a 10-foot extra-dimensional, super-intelligent gorilla and a slightly less intelligent 7-foot tall muscle-bound billionaire female. "They'll fight monsters," says Adams. "The stories will have all sorts of nonsense, and something (morally) good." The series will be out sometime in '94, and both Adams and Mignola add that there will be a six-page backup starring their characters in each others' series.

Chadwick will continue his acclaimed, award-winning Concrete saga in a new mini-series, *Concrete: Think Like A Mountain*, to be released in mid-'94. The story revolves around Earth First!, a group of environmentalists, who consider Concrete to be a "monkeywrencher" in their plans. "I consider Concrete to be my life's work," says Chadwick.

There is also talk of a Legend anthology series, where all seven creators can collaborate, but it is currently in the early planning stages.

Darrow plans on writing and drawing his own book called *Bourbon Thret*, to be released sometime in '94.

Gibbons also intends to write and draw his own books, and hopes to have a project released sometime in late '94.

Doomsday Returning

Coming this November is Dan Jurgens' three-issue Prestige Format *Doomsday* mini-series. This series promises big surprises, including a no-holds-barred rematch between Doomsday and Superman, along with the revelation of the mysterious creature's secret origin. Jurgens will write and pencil the series, with an inker to be announced.

—William Christensen and Mark Seifert

Liefeld Leaves Extreme Studios

Following the release of his work on *Youngblood: Strike File* #3 and his *Deathmate Red* contributions, Rob Liefeld is taking an indefinite leave from his Extreme Studios. Liefeld says he's planning to spend the next eight to nine months to work exclusively on his artwork and story in *Youngblood*. When he's comfortable with his output, Liefeld says he'll solicit it. Of the comics that have already been solicited with his name attached to them, Liefeld says his job on them is completed.

"I can run a business and I can do comic books, but I can't do both," says Liefeld. In his absence, Extreme editor Eric Stephenson and Cheri Liefeld, Rob's sister, will co-manage the business.

"The San Diego Comic Con will be his last public appearance for the remainder of the year, and any personal appearances for '94 are, as yet, undetermined...but not likely," says Stephenson. Liefeld adds he will definitely not appear in public for the next 12 months.

"I need to take my work to the next level, and that's what I'm doing," says Liefeld of his departure. He's returning to his original one-room studio that he used when he first started out.

Jim Starlin's 'Breed will be one of the creator-owned titles from Malibu.

Malibu Planning Creator-Owned Line of Comics

Coming this January is Malibu's new line of creator-owned comics, while still under the Malibu masthead. Although an imprint name is pending, this line will feature the talents of Jim Starlin, Howard Chaykin, Walt Simonson, Steven Grant, Gil Kane, Norm Breyfogle, Dan Brereton, and others.

Starlin will be doing his much-anticipated *'Breed*, which is planned to be two five-issue mini-series, with each issue being 40 pages in length. *Breed* is a horror-oriented story about a deadly half human/half demon trying to come to grips with what he is.

Chaykin will be writing and drawing the four-issue *Power & Glory* mini-series, which will be his much-anticipated take on superheroes. The story is about a U.S. government superhero project that asks, "Why be a hero, when you can just look like one?" Chaykin will be joined by frequent collaborator, Richard Ory, whose lush painted coloring will grace Chaykin's linework.

Simonson is doing what is projected to be a five-issue mini-series for his *Star Slammers*. Long-time readers might remember that Simonson originally did *Star Slammers* in an early Marvel graphic novel 10 years ago. Simonson says this new storyline takes place hundreds of years after the graphic novel took place. "It's a science-fiction adventure story with, I hope, political intrigue," Simonson says. He hopes to start working on it in August or September for release in mid to late '94.

Grant and Kane are collaborating on *Edge*, which is about superheroes (or "ultimates") that are created for the intent and purpose to make a perfect world. Unfortunately, these ultimates don't necessarily agree with the reasons behind their creation.

Breyfogle and Brereton will each be writing and drawing their own series. Not much is known about these late '94 releases, but what is known is that Brereton's series, titled *The Nocturnals*, will be fully painted.

Green Lantern To Be DC's Next "Victim"

Just as it did to Superman and Batman, DC is giving Green Lantern the chaos treatment in late '93 and early '94. Starting this fall in *Green Lantern* #48, the venerable character will undergo a major change that will shake up the title forever.

The first major development, as guided by writer Gerard Jones, new penciler Darryl Banks, and inker Romeo Tanghal, will be that the Guardians (and the pregnant Zamorans) return. If you're asking, "I thought they already returned?", DC's not letting the cat out of the bag, but the answer might shock you. Also, Sinestro will return, and this time, he's a "good" guy, as the "new" Guardians appoint him the leader of the Green Lantern Corps, winning over the rest of the Corps with his doctrine of "order." Hal Jordan, still believing in the "old" Guardians, battles the rest of the Corps and becomes a renegade. In the following issues, Hal fights the Justice League, loses his ring, and receives a new costume. Next, we find out who the real Guardians are, and Hal discovers something about the Guardians that ticks him

off so much that he makes a decision which will shock the heck out of the readers.

Issue #54 will wrap up all the loose ends from the previous issues, and, starting in #55, the book takes a fresh new direction that editor Kevin Dooley believes will create new readers. "This'll let people get in on the ground floor," says Dooley. However, if you believe #55 will be the status quo, Dooley says, "I'm going to become the most hated man in comics."

Get A G.R.I.P.

Amidst all of the other superhero pushes from major publishers, Eclipse Comics is getting in on the action, mixing a few of its older titles with a some new ones. One known new title is *The G.R.I.P.*, to debut in March 1994. This series, written by Beau Smith and drawn by Brad Gorby, is about adults who, as children, had their DNA restructured and enhanced in hopes of curing disease. In doing so, it resulted in superpowers, turning them into superheroes and supervillains.

Joining The G.R.I.P. in this new universe is a new action-oriented monthly, *Miracleman Triumphant*, while the Neil Gaiman and Mark Buckingham-helmed *Miracleman* will still be published periodically with a more cerebral edge. Also, a new older Airboy will star in *Aviator X: The New Adventures of Airboy*, planned to be written by ex-*Airboy* writer, Chuck Dixon. Black Terror will also be along for the ride. This new superhero push starts in January 1994.

Classics Illustrated Set to Return

After First Comics went out of business in 1991, the Classics Illustrated books, which adapted classic literature into comic book form, were discontinued. Early this fall, the Classics Illustrated books will return, and will be published Classics International Entertainment (C.I.E.), who picked up the assets of First Comics and will exploit them. This time, C.I.E. will link the comics more closely to the educational market by running a television campaign, as well as other methods of advertising which will introduce students and comic fans alike to classic literature.

Mike Gold, the editorial director of C.I.E. and former managing editor of First Comics, is very happy to be a part of the renewed interest in Classics Illustrated. "There's a lot of opportunity here," says Gold. "If we don't find new ways to bring in an audience, we'll be out of the business in the next 10 years. I think Classics Illustrated will help introduce younger readers who have not been exposed to comics. This is also educational material that will expose students to Shakespeare, Dickens, and others. This is a great vehicle for students."

Gold says he will remain as the editor of Mike Grell's comic books, and that C.I.E. will publish 24 books a year. Some of the classics planned to be released will be the long-awaited *Julius Caesar*, adapted by George Pérez, as well as other classics to be adapted by Curt Swan, Dan Spiegle, Gray Morrow, and others.

Giordano Retires

Dick Giordano, a veteran of 42 years in comic books, retired recently from his DC post of vice president and editorial director. Associated with DC for the past 25 years, Giordano says he plans to return to "the life that provided me the knowledge, experience, and reputation that made sitting on the business side possible; the life of a freelancer."

Planning to split his time between his Connecticut and Florida studios, the award-winning artist says, "I believe I need to challenge myself as an artist, need to be on the lookout for new opportunities, and need to pursue the greatest variety in assignments I can get."

DC executive v.p. and publisher Paul Levitz says that Giordano is a tough act to follow. "Since Dick is irreplaceable, we won't try to replace him," says Levitz.

Giordano's career began in 1951 when he was an apprentice in the Jerry Iger studio. A year later, he freelanced at Charlton Comics until 1965, when he became its managing editor. In 1967, Giordano joined the DC staff, and remained with it, on and off, for the next 25 years.

Comic Writers Allowed Active HWA Membership

The Horror Writers of America have announced that comic book writers are now allowed to become active members of the HWA, instead of just being affiliate or associate members as they were relegated to in the past. The HWA, whose membership includes Stephen King, Clive Barker, and Peter Straub, has looked down upon work-for-hire practices used by all types of publishers, but has now opened its active ranks. The changes in policy were spearheaded by comic creator Stephen Bissette, who felt an alliance between the HWA and the comic book industry was necessary. "Out of all the genres, horror is enjoying a significant crossover between fiction and the comic book horror market," Bissette says. "Authors like Clive Barker, Andrew Vachss, and Nancy Collins have made a jump into comics." Bissette adds that comic book writers like Grant Morrison and John Byrne have gone the other way. He feels it is important for the HWA to be with comic book writers instead of against them.

For more information on the guidelines of admittance to active membership, write the HWA at 24 Ensign St., Revere, Mass., 02151.

Batman Special For Halloween

"Officially the title is *Batman: Legends of the Dark Knight Halloween Special:* 'Choices', or, as editor Archie Goodwin puts it, 'the longest title in the history of comics'," laughs Jeph Loeb, writer of Batman's first holiday special in quite a few years. Together with his frequent collaborator, Tim Sale (they worked together on DC's *Challengers of the Unknown*), Loeb proposed the idea to Goodwin more than a year ago.

"It began when Tim completed his work on 'Blades', the story he did with James Robinson," Loeb explains. "Tim very generously said that he'd like to do a follow-up with his *Challengers* co-conspirator—me. Tim and I had been talking about a story that involved the Scarecrow and Halloween weekend in Gotham City. Tim draws a really cool Scarecrow, and the idea of Batman, Halloween and the Scarecrow seemed to go together really well. It was something that hadn't been done in a long time."

The cover treatment for the *LOTDK Halloween Special* should attract plenty of attention. "Remember the ads for the Batman movies?" Sale asks. "The close shot of just the Bat emblem? Everybody said it looked like teeth...like a smile or something. So we did a jack-o'-lantern, with the smile cut out as the shape of the bat. The final result is an orange foil pumpkin on a black field. No logo, nothing else. The back cover will have the LOTDK logo and the creative team credits. It's a really strong graphic image."

Batman: Legends of the Dark Knight Halloween Special: "Choices", with 80 pages and no ads, ships October 12 for $6.95.

—Patrick Daniel O'Neill

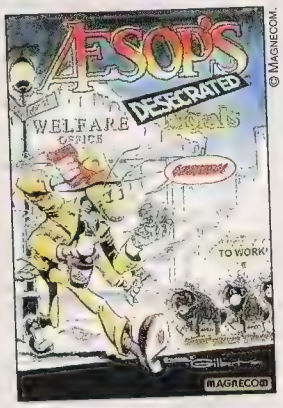
Historical Spidey X-Over

Starting in December, a new Spider-Man story will cross over from the comic books to the daily newspaper strip, which has never been done before. According to Marvel, the same story will be told simultaneously, but from different perspectives, in both the comics and newspapers. The story will have Spider-Man team up with the popular X-Man, Beast, to fight the Hobgoblin.

A Super Sniper Mistake

Did anyone notice something different in the *X-O Manowar: Retribution* trade paperback? In the paperback, the reprinted third issue of *X-O Manowar* has the villain's name as Sniper. However, in the original issues, the villain's name is X-Calibur. In the paperback, wherever the name "X-Calibur" appeared, it was substituted with "Sniper," with the exception of one page where Valiant's proofreaders goofed and left in an "X-Calibur" by mistake. According to Valiant, the substitution was made because the X-Calibur character was originally a copyright of the issue's original writer, Steve Englehart, but is now held by Marvel

Comics. Valiant says that any second printing of the trade paperback will have the lone "X-Calibur" corrected to "Sniper."



© MAGNECOM.

Doug Wheeler and various artists parody Aesop's Fables.

Magnecom Parodying Aesop's Fables

Coming in November is Magnecom's second "Classics Desecrated" special, titled *Aesop's Desecrated Morals*, which parodies 24 different Aesop's Fables. An imprint of Rip Off Press, Magnecom stresses that this comic is for all ages, with no profanity, explicit sex, violence, or frontal nudity. Each "fable" will be illustrated by different artists, and all will be written by series creator/editor Doug Wheeler (*Swamp Thing, Dr. Strange, Taboo*). Among the host of big name illustrators are Tom Yeates, Joe Staton, Jill Thompson, William Messner-Loebs, P. Craig Russel, and many more.

Aesop's Desecrated Morals has black and white interiors behind a full-color Michael T. Gilbert cover, and will retail for $2.95.

Renegade Seeks Magic With Raven

Coming soon from Renegade Comics is its first monthly title, called *Raven.* Written by Michael Pederson, drawn by R. Craig Enslin, and colored by Digital Dreamworks, Raven is set in a modern world where magic is prevalent, and there is an abuse of it. The main character, Raven, has had many injustices inflicted upon her by magic, and wants to deal with the evil magicians and sorcerers of the world. She comes upon the evil Enclave, which is the largest group of magicians, and reluctantly cuts a deal with them in the "if you can't beat 'em, join 'em" context. In doing so, Raven takes care of the magical troublemakers.

Enslin, who is also Renegade's art director, says, "We're concentrating on character development and relationships. Something lacking in today's comics is that there is no conflict and meaning to the characters. We want to explore the impact the character has on what she does in a very subtle, yet very intricate way."

Raven #1 ships in September and retails for $2.50.

© RENEGADE

Renegade's Raven, *with stunning coloring by Digital Dreamworks.*

Warren Joins Wizard Staff

Jon Warren, a leading comic book expert and the originator of the *Overstreet Comic Book Price Update*, has joined *Wizard* as Senior Price Guide Editor. In his role, Warren will be responsible for the content of *Wizard*'s price guide.

Comic Art Gallery To Hold Exhibit

At Four Color Images, a comic art gallery in New York City, there will be an "All In Color" exhibit from September 9 to October 16, featuring painted works by the likes of Kent Williams, Dave McKean, Bo Hampton, Scott Hampton, George Pratt, Mark Chiarello, Mike Kaluta, and others. Also, starting October 28, is the "Death Gallery," featuring original art of various artists' take on the Vertigo character, Death. Call (212) 431-4234 for more information.

X-Men/WildC.A.T.s Rumor Denied

The rumor that there is a possible WildC.A.T.s/X-Men crossover is not true, according to Jim Lee. Lee says, "Unequivocally, no! To tell the readers that would be the biggest disservice that you could do to them."

Video Game News

Atari Developing 64-Bit System

Remember when all you could play with was an Atari system?

Well, Atari is back, making a bid to return to the dominance it once had before the emergence of Nintendo and Sega. Atari, which introduced the first video game ("Pong") in 1972, is currently contracting with computer giant IBM to build its new 64-bit Jaguar entertainment system. The Jaguar will be available in the New York and San Francisco areas in the fall, and nationwide in 1994. The system will cost about $200, and will also come with an optional CD-ROM drive for an additional $200.

Nintendo Repackaging 8-Bit System

Nintendo says that at least one out of every three U.S. households has an 8-bit Nintendo Entertainment System, but with its latest repackaging option, the company hopes that percentage will increase.

A redesigned version of the NES is scheduled to be available for the holiday season. The unit will feature a sleek new dark gray casing for the hardware unit, one controller, and a RF switch for a manufacturer's retail price of $49.95. Nintendo is supporting this move by offering a strong NES game lineup, with more than 30 8-bit games, including "Tetris II", in 1993.

Company Updates

AARDVARK/VANAHEIM
Cerebus' next "phone book" will be *Cerebus: Mothers & Daughters Book II, Women*, which reprints *Cerebus* #163-#174. It will be released in early '94.

AC COMICS
December's *Femforce* #68 features the return of Black Phantom, which will be celebrated with a signed print of the character done by Brad Gorby. Tri-City Games is releasing Superbabes in December, a role-playing game that utilizes the AC Comics Universe. February '94 will see the first issue of a two-part series, *Captain Paragon & Ms. Victory.*

ARCOMICS
ARComics Readers Choice #1, shipping in September, will sport an Angel Medina cover that has three glow-in-the-dark colors which, according to the company, marks the first time this has ever been done. ARComics will be publishing all of its future books with computer coloring on Baxter paper. Also, the company is planning on licensing its product to include trading cards and a role-playing game.

ARCHIE COMICS
Archie will be relaunching its clothing, watch, and hat line with newer designs in late '93. The shirts will be embroidered "Too Cute"-type shirts. Also, be prepared for more new titles and more imprints to come from Archie in the future, although details are sketchy right now. Conservation Corps will be getting its own trading cards in late '93, and other licensed products are expected in late '94.

CONTINUITY COMICS
Continuity will be giving away four "incentive" books to retailers when they order a certain amount of "Rise of Magic" books. These books will come polybagged with acetate trading cards, and when the cards are layered one on top of another, the mysterious villain is revealed.

DAGGER COMICS
Dagger is planning on unveiling its new titles at Comicfest '93. The Legend is a Superman-like character, Wrath is a cop by

day and superhero by night, and The Mavericks are described as a cross between the X-Men and Fantastic Four. No information is being revealed about the following titles—*Team Anarchy*, *Scorpion Corps*, *Chroma*, *Titan and Tailwind* and *Arcane*.

DARK HORSE COMICS

Dark Horse has named San Diego Comic Book Expo director David Scroggy as its vice president of publishing. Scroggy will work closely with publisher Mike Richardson and Chief Operating Officer Neil Hankerson to help with in-house editorial, production, and new product operations.

The regular monthly Comics' Greatest World creative teams are starting to shape up. October's *Vortex* will be written by John Ostrander, penciled by Damon Willis, and inked by Joe Rubinstein. December's *X* will be written by Steven Grant and drawn by Rick Leonardi and Jimmy Palmiotti. January's *Barb Wire* will be written by John Arcudi, and February's *Catalyst* will be written by Eddie Campbell, both with artists to be named later.

DC COMICS

Barry Kitson, of *L.E.G.I.O.N.* fame, and Ray McCarthy will become the regular art team of *Adventures of Superman* with issue #507.

EXPRESS PUBLICATIONS

Express is planning on releasing a three-book *Secrets of Drawing Comics* series by artist Rich Buckler, with introductions by the likes of Stan Lee, Berni Wrightson, and others.

FANTAGRAPHICS BOOKS

FANTAGRAPHICS BOOKS

Fantagraphics is declaring November as Alternative Comics Month. All 10 of the publisher's regular comics will be released that month, including *Love & Rockets*, *Hate*, *Eightball*, *Naughty Bits*, *Duplex Planet Illustrated*, *Real Stuff*, *Cud*, *Grit Bath*, *Idiotland*, and *Acme Toons*.

GALAXINOVELS

Galaxinovels will be releasing a calendar that has the 12 best pieces from its four titles (*Agent Three Zero*, September's *Virtual Reality Zone*, October's *Blackray*, and November's *Third Planet*). The calendar will retail for $3.95 and ship later this year. There are also planned spinoff titles, but details aren't finalized.

© GALAXINOVELS.

Ron Lim's lending his pen to Galaxinovel's Virtual Reality Zone.

HARRIS COMICS

Harris will be rereleasing the four-issue *Twister* mini-series in November. Number One will sport an all-new cover. Also, coming in late '93 is *Hyde-25*, which is the name of a drug that transforms people into vampiric zombies. Throughout the series, a guy named Bishop tries to kill them. Tom Sniegoski will write it, and Jim Webb and Steve Mitchell will draw it. Harris is also releasing a *Vampirella* trade paperback reprinting issues #1-#4 of her new series for an undetermined price.

INNOVATION

INNOVATION

The fate of the comic book version of the *Beauty and the Beast* television series is currently up in the air. If fans wish to see more of the title, write to Innovation at: 3622 Jacob St., Wheeling, W.Va. 26003.

KITCHEN SINK PRESS

Since the first printing of Scott McCloud's *Understanding Comics* has sold out, Kitchen Sink is planning on another printing, as well as a hardcover edition. Also, due out in December is the *Frazetta Pillow Book*, featuring previously unreleased softcore/erotic paintings done by Frank Frazetta. Kitchen Sink will celebrate its 25th anniversary next year, and will celebrate with a special project each month of 1994. Also, look for *The Superman Dailies*, to be co-published with DC, to be out in early '94.

LIGHTNING COMICS

October is "Perg Month" as *Perg* #1 ships and *Bloodfire* #5 and *Judgment Day* #2 will ship with Perg trading cards. Lightning is also taking

© LIGHTNING COMICS

Karl Kerschl's cover art for Perg *#1, due out in October.*

a new approach to polybagging by printing a brief synopsis of the story, as well as samples of the artwork on the bag, so that collectors do not have to buy two copies.

MARVEL COMICS

Is Captain America going to die? Maybe, as Steve Rogers learns he has a fatal disease and must choose a replacement to be Cap. This heartfelt story starts in *Captain America* #425 in January as Cap kicks off his "farewell tour." This issue also introduces Dave Hoover as the new penciler.

Marvel has changed the name of the ex-*Avengers West Coast* title from *Powerworks* to *Force Works*.

MILESTONE MEDIA

Starting in November is the Shadow War crossover running through all four regular titles, *Hardware*, *Blood Syndicate*, *Static*, and *Icon*, as well as in *Xombi* #0 and *Shadow Cabinet* #0. All covers feature spot-UV coating, and artwork by Walt Simonson. The #0 issues will feature a glossy stock interior paper to greatly enhance its color process. *Xombi* and *Shadow Cabinet* will become monthly titles in early '94.

MIRAGE STUDIOS

Mirage has canceled plans to reprint *Teenage Mutant Ninja Turtles* #50 and #51, which were solicited for release in June and July. Instead, the company is planning to collect the entire 13-issue "City At War" storyline running through #50-#62 in a softcover edition sometime in 1994. There are also plans to release a limited-edition run of 250 signed hardcover copies.

NEMESIS COMICS

After the success of the mini-series, *Ultraman* will become a regular monthly series in November. Also due out that month is the monthly *seaQuest*, based on the Spielberg TV show. The art, for both, is done by Ernie Colón. Also, coming in December is *Frank*, a four-issue mini-series that is an updated telling of *Frankenstein*.

REVOLUTIONARY COMICS

Early '94 will see the introduction of five new horror titles under the Chiller imprint. Among the titles will be *Blackwolf*, *Woodring* (a contemporary Invisible Man story), *Shock 'N' Rock Tales* (an anthology book), and two more titles.

Also, Revolutionary's *Rock and Roll Comics* are moving towards a magazine format, with photos and exclusive interviews with the bands. Among future bands showcased are the Allman Bros., The Ramones, and Queen.

TRIUMPHANT

Triumphant will be doing a "Triumphant Unleashed" crossover with all its titles in November and December. All of its covers will link, and the back covers will feature a linking timeline of the Triumphant Universe.

VALIANT

Joe Quesada will the regular penciler of November's *Ninjak* series. Jimmy Palmiotti will ink it, and Mark Moretti will write it.

Ivar, the Time Walker, will appear in a future issue of *Magnus: Robot Fighter*, which will springboard into the *Time Walker* regular series. There is also a *Solar The Destroyer* mini-series due in early '94 starring the "split" Solar from *Solar* #23. *The Rai #0 Companion* that comes with the *Rai* trade paperback will be the first of an ongoing series. The frequency of the book is undetermined, as is whether or not future issues will ship with a trade paperback.

Also, there will be a *Magnus: Robot Fighter/Nexus* crossover book to be done by Nexus creators Mike Baron and Steve Rude. The book is scheduled for a January or February release. ☆

Casting Call For 7 Fresh DEFIANT- Faces!

The Search Is On...Are You A Superhero?

Who may enter...

DEFIANT is searching for seven good guys and gals, 8 to 16 years of age (as of October 15th), to be cast as The Good Guys, a new team of superheroes debuting in their own DEFIANT comic book in November 1993.

What you can win...

Each winner cast in a Good Guys role will receive $1,000 cash and a trip for two (including a parent or guardian) to Anaheim, California. There, at a special Good Guys appearance at the Mile High Comics Megastore on Saturday, November 27th, an extradimensional quantum "wish bomb" will transform them into the seven superhero stars of DEFIANT's hot upcoming monthly title "The Good Guys." The winners will also receive a contract with DEFIANT guaranteeing a royalty for the use of their names and likenesses. Finally, each winner will be treated to a day at Disneyland as DEFIANT's guest.

How to enter...

To answer "The Good Guys" Casting Call, submit a recent, clear, color head-shot photograph of yourself with one of the following two items: **1)** Type or neatly hand print an essay of 100 words or less, telling Jim Shooter and The Good Guys creative team about the superhero that you dream of being and why. **2)** Or submit a drawing (or a series of drawings), in a 6 1/4" X 9 1/4" space, that shows the judges the superhero you dream of being. See your participating retailer or *Wizard* magazine for your official entry form. Complete contest rules are printed on the form. Deadline for submissions is October 1st. Winners will be chosen October 15th and announced in the November issue of *Wizard*.

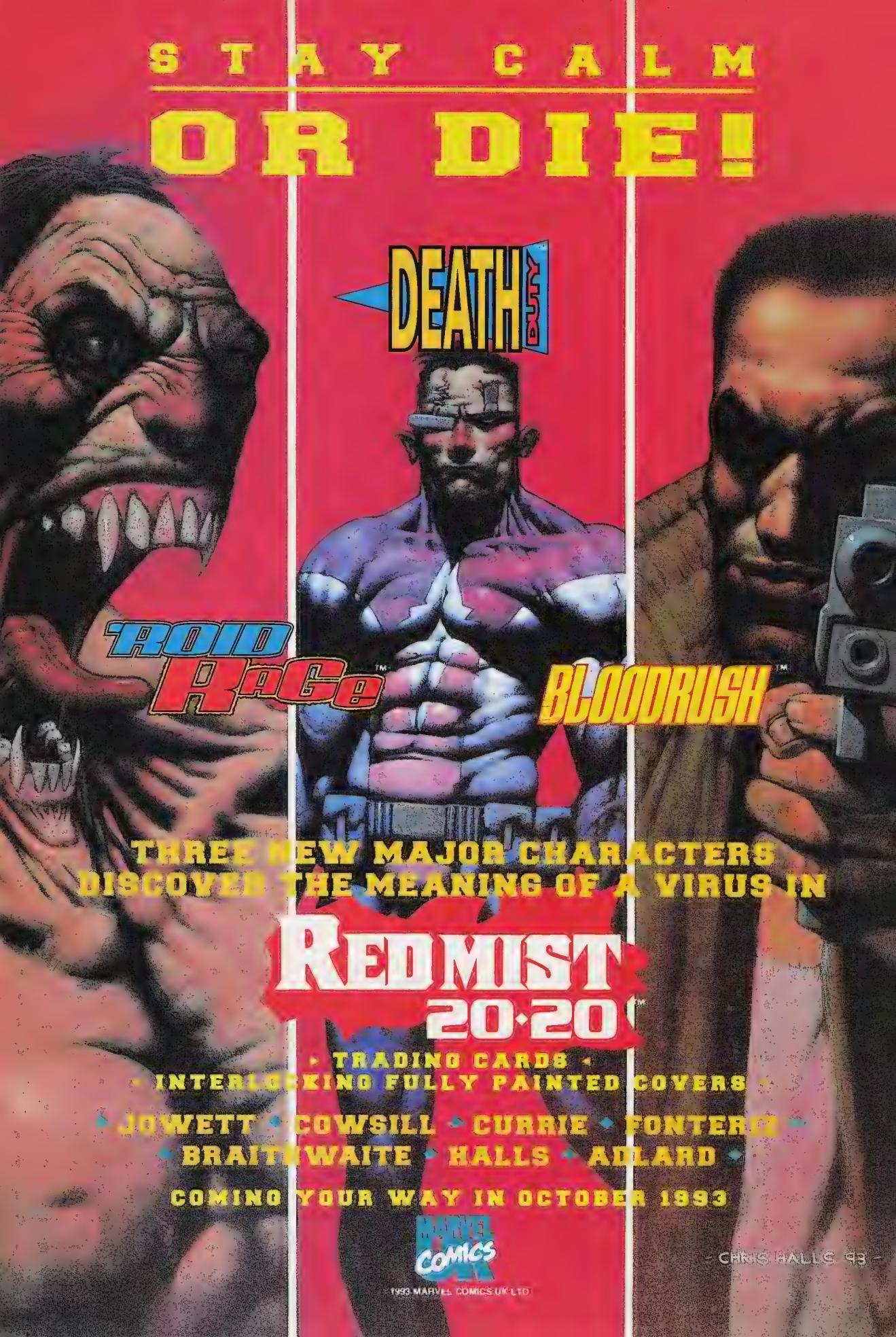
WARRIORS OF PLASM™ #2

COMING IN SEPTEMBER...

" THE SEDITION AGENDA," PART II

A CATACLYSMIC EPISODE
IN THE 4–PART MINISERIES
LAUNCHING THE ONGOING SAGA
OF THE WARRIORS OF PLASM!

DEFIANT™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MARVEL COMICS
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THE ED.

More Responses to Your Letters

Mail Call II.

Last issue, I took a look at some of the mail that arrived in response to my "rambling" column of a few months back. This issue offers more responses.

My dismissal of Japanese manga in the "never read, never will" category of comics upset a couple of correspondents—Danni Segal and Paul Meen Park. "There exist more types of manga than US comics," Danni points out. "To dismiss all manga with one line is rather dubious...." Paul simply asks, "What have you got against manga?" and then recommends Nausicaa of the Valley of the Wind.

I think my problem with manga is a basic inability to follow the conventions of Japanese storytelling. As Scott McCloud notes in the excellent Understanding Comics, the Japanese use a number of panel and scene transitions that are almost unknown in American (or most other western) comics. Wizard will take a look at manga in #27. Maybe manga expert Lea Hernandez will convince me to try a few more.

I didn't get a single letter in favor of the rash of gimmick covers. Publishers, are you listening? The impact of these things is long past. It's time to start concentrating your efforts elsewhere—like maybe on what goes between the covers?

One pleasant surprise was to get a letter from a Wizard reader in my own generation, and a woman in the bargain! Claudia Walker, a 40-year-old mother of two, commenting on my list of "top of the pile" and "lost interest" titles, writes: "Perhaps those of us who are comic readers from the pre-color TV days have developed a different standard regarding comics than the young people who are reading them. I certainly dislike some of the comics my 14-year-old considers 'hot', and I will not allow my 7-year-old or my 14-year-old to purchase comics whose subject matter I find objectionable, such as Shadowhawk. I do believe that parents can use comics as an excellent means of communicating with their children. A discussion about comics can generate innumerable topics to explore and debate."

Amen, Claudia, amen.

Pat O'Neill

—Patrick Daniel O'Neill

Calvin and Hobbes™ & © 1993 Bill Watterson

Slinging Webs for a Living

A few members of the creative staff of the Spider-Man titles discuss the wall-crawler's life and adventures.

by Patrick Daniel O'Neill

"It's important to me that a reader picks up a book and recognizes Peter Parker, both physically and emotionally." So says Danny Fingeroth, editor of the Spider-Man line of titles at Marvel Comics. His problem, of course, is that his hero appears in so many different places.

The Amazing Spider-Man is, in every way, Marvel's direct equivalent to Superman at DC; the publisher's flagship character. And like the Man of Steel, Spidey appears in a multitude of titles (four monthlies and a quarterly, not counting reprints). Though his central role in the Marvel Universe (and Marvel finances) may have been supplanted by the mutant angst of the X-Men, Peter Parker's alter ego remains a beacon for entry into the world of Marvel Comics.

Fingeroth controls the webslinger's adventures in *Amazing Spider-Man*, written by David Michelinie and drawn by Mark Bagley; *Spider-Man*, the "adjectiveless" title begun under superstar Todd McFarlane and now operating with rotating teams; *Spectacular Spider-Man*, written by Steven Grant and drawn by mainstay Sal Buscema; *Web of Spider-Man*, written by Terry Kavanagh and drawn by Alex Saviuk; and the quarterly *Spider-Man Unlimited*, written by Tom DeFalco and drawn by Ron Lim.

Fingeroth says he treats each book equally and has no particular "take" on each title, preferring to give each creative team its own head in finding a direction, within a coordinated framework. "My feeling is that all the books are about one guy, and the personalities of the creative team will tend to dictate what slant a particular book will have," Fingeroth explains. "I think it comes from the creative personnel's life experience and attitude toward the character, better than anything I could artificially impose. To say that one is the 'daytime' book and one is the 'nighttime' book, or the 'New York' book and the 'out of town' book, is an artificial distinction.

"My life is dedicated to making sure the adventures are coordinated. I have dreams and nightmares about it," he continues, laughing. "I take a different tack from the Superman titles, which have a single continuous story that comes out every week. I try not to force the readers to buy all the titles. I'm not above a marketing promotion, such as 'Maximum Carnage,' but if a reader only likes Sal Buscema's art, I don't want them to feel as if they have to read everything else."

Surprisingly, at least one of Fingeroth's writers, *Amazing*'s Michelinie, disagrees with that explanation of the process. "I think it's interesting that Danny says he doesn't do that, since every plot I've done since he took over as editor has been editorially directed or suggested," Michelinie tells *Wizard*. "There are things I'd like to have done that I haven't because of that. I'd like the book to be more character-driven than action-driven, but both the editor and the artist have

requested otherwise. Now Danny says he'd like to do more stuff based on Peter's private life.

"It's difficult, when you have tons of guest stars, to have something significant happen in Peter's civilian life," he continues. "It's not impossible, perhaps, and maybe I should have done more of it in the past couple of years."

Fingeroth and his creative teams have just completed "Maximum Carnage," a tale Fingeroth says is a complicated storyline that spanned all five titles for several months. Fingeroth promises, however, that there will be no letdown for the readers in the coming months. Coming up is the climax of the long-standing plot about the return of Peter Parker's parents, and "It'll be different from what people expect," Fingeroth assures. He adds that it will trigger a year's worth of stories leading up to *Amazing Spider-Man* #400, which will be "bigger than Superman's death and 'Maximum Carnage' combined," the editor says. "That's hyperbolic, but it might be true."

According to Bagley, "*Amazing* is the purest Spider-Man book; the most superhero/supervillain of them all." On the other hand, "I'll be glad to give Venom and Carnage a rest. I've pretty much had them up the wazoo," he laughs. "They've helped buy a new house, but I think I've drawn one too many sets of fangs in the last six months or so.

"I think we're doing quintessential Spider-Man stories. The angst of being Peter Parker shouldn't overpower the superhero adventure," Bagley goes on. "If there's any fault I can point to in the other books, it's that the emphasis seems to be too heavy on how screwed up Peter Parker is. That was never the main focus of the book in the old days; it was the background. David (Michelinie) and I try to keep it lighter."

In contrast, Bagley says, "I may do an X-project one of these days, but I'm not really interested in doing them full time because they're no damn fun."

However, not everyone involved with Spider-Man is of the same opinion. Writer Grant, over on *Spectacular Spider-Man*, is almost joyful in discussing the psychology of the wall-crawler.

"Basically, he's still a teen-ager. In our heart of hearts, we're all still what we were in high school," Grant notes. "High school is the defining moment for American males. Everything we are after that is a reaction to what we were in high school—whether we're fulfilling the image or fighting against it. When Peter Parker started out, he was a dweeb nebbish with no social life and no self-confidence. He wanted all those things, but could never have them because what he was is what he thought he ought to be.

"Spider-Man became, for him, a completely different person. It's an identity he puts on to become a wild and crazy guy; a person he couldn't be without the costume because he didn't have the self-confidence," Grant continues. "But inside Spider-Man is still Peter Parker.

"So you have this guy, sitting behind the mask, looking out and not believing the crazy things he's doing. If he allows himself to realize what he's doing, he'd become a complete basket case because internally he's still the dweeb nebbish he was back in high school. This is why Spider-Man jabbers all the time when he's fighting."

That's the essence of Spider-Man, according to Grant. "He talks all the time when he's fighting. To some extent, you can say it's ridiculous that someone would talk all the time when he's fighting for his life—but that's Spider-Man. That's what makes him a fun character. He talks because as long as he's making jokes, he doesn't have to take the situation seriously, and as long as he doesn't have to take it seriously, he doesn't have to be scared. If he took it seriously, he'd wet his pants. The more serious the situation, the more Spider-Man jabbers—

All Characters and Images ™ & © 1993 Marvel Entertainment Group, Inc.

May 1962
Strange Tales №97 ● The first appearance of Aunt May & Uncle Ben. No sign of Peter Parker in this book, though.

August 1962
Amazing Fantasy №15 ● The origin and first appearance of the Amazing Spider-Man.

March 1963
Amazing Spider-Man №1 ● The beginning of Spider-Man's regular series. Spider-Man's origin is retold, and the Fantastic Four make a guest appearance.

July 1963
Amazing Spider-Man №3 ● Spidey tangles with Dr. Octopus for the first time.

July 1963
Strange Tales Annual №2 ● Spider-Man and the Human Torch team up. This is Spidey's first crossover into another title, and ties for his fourth appearance overall.

September 1963
Amazing Spider-Man №4 ● The first appearance of the Sandman.

November 1963
Amazing Spider-Man №6 ● Spider-Man meets the Lizard.

THE SANDMAN

February 1964
Amazing Spider-Man №9 ● Electro shocks Spider-Man with his first appearance.

April 1964
Amazing Spider-Man №11 ● Spider-Man first uses a Spider-tracer. Betty Brant makes her debut.

July 1964
Amazing Spider-Man №14 ● The first appearance of the Green Goblin, who, in his various incarnations, has given Spider-Man more trouble than any other villain.

August 1964
Amazing Spider-Man №15 ● The first appearance of Kraven the Hunter. Though she doesn't make an actual appearance, Peter and Mary Jane have a date set up, but she blows him off!

which drives his enemies crazy. They want him to shut up. He can reduce them to sheer basket cases themselves by not shutting up."

Okay, so that's Spider-Man and the man inside the mask—at least underneath. What's Peter like a little closer to the surface? "You can play Spider-Man as I've described, but you can't play Peter that way because he's not in high school anymore," Grant says. "Deep down inside, he's still the same, but on the outside he's not. There's a certain dichotomy in that respect, because you don't want the modern-day Peter Parker to be a dweeb nebbish. On some level, he passed that a long time ago. In a way, Peter Parker has become his own mask. He's absolutely certain, deep down, that some day he'll wake up and Mary Jane won't be there, for instance.

"As a matter of fact, looking at the way he leads his life, my wife would never put up with it," Grant laughs. "A lot of what he does seems to be aimed at making MJ's departure a self-fulfilling prophecy. He doesn't open up to her very much. He's been secretive for so long, it's part of his nature now. The editors don't want it played with a lot of tension, but the opportunities are there if it were left up to me. The things he does would put a lot of stress on a marriage. He doesn't talk to her. She always finds out about things after the fact. I assume MJ must be one of the most good-natured people in the world."

On one level, even a professional accepting an assignment has to have some affection for the concept in order to make it work. Grant says he was amazed to discover how much enjoyment he got out of writing the webslinger's adventures. "I grew up reading *Spider-Man*, pretty steadily from near the beginning to the early (John) Romita issues," he recalls. "My take on Spider-Man is the (Stan) Lee/(Steve) Ditko character. He's a lot of fun to write, which really surprises me, since I don't usually write characters like this. I never really envisioned myself writing *Spider-Man* on a regular basis."

Similarly, Bagley was intrigued by the visuals of the concept. "I enjoy the physicality of the character," he says. "I hate it when I draw something, look back and realize I already did that pose. I think DeFalco said this: 'If you see a silhouette of Spider-Man and a silhouette of Daredevil swinging through the city, there should be no doubt which one is Spider-Man.' Spider-Man should have a look—rarely standing still with his arms crossed. There's something quintessentially different about his physicality. It's like no other character except maybe the Creeper—or 14 other Ditko characters. He's a Ditko character, and I try to keep that look."

Fingeroth insists that he doesn't control the stories, but does he have some way of knowing what is or isn't—in some way—a "Spider-Man" story? "I

Only two versions of Carnage were ever designed. The Bagley sketch shown below, and the final version shown at right.

1964
Marvel Tales №1 ● This title begins a long run of Spider-Man reprints.

December 1964
Avengers №11 ● Spider-Man meets up with the Avengers in this early crossover.

January 1965
Amazing Spider-Man №20 ● Spider-Man and the Scorpion go toe-to-toe for the first time.

June 1965
Amazing Spider-Man №25 ● J. Jonah Jameson uses Spencer Smythe's Spider-Slayer to battle Spider-Man. Mary Jane makes a cameo, but her face is not shown.

September 1965
Amazing Spider-Man №28 ● Along with being the first Molten Man appearance, Peter graduates from high school in this issue.

December 1965
Amazing Spider-Man №31 ● Peter meets Gwen Stacy.

August 1966
Amazing Spider-Man №39 ● The first John Romita art in *Amazing Spider-Man*.

September 1966
Amazing Spider-Man №40 ● The Green Goblin's origin is revealed.

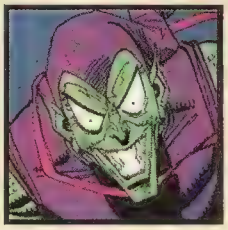
October 1966
Amazing Spider-Man №40 ● First appearance of the Rhino.

November 1966
Amazing Spider-Man №42 ● Mary Jane shows her face for the first time, uttering the famous phrase, "Face it, tiger, you just hit the jackpot," when she and Peter finally meet.

July 1967
Amazing Spider-Man №50 ● The first appearance of the Kingpin.

July 1968
Spectacular Spider-Man Magazine №1 ● Cool old B&W magazine, which ran for two issues. The second issue is in color and features the Green Goblin.

November 1968
Amazing Spider-Man Annual №5 ● In a flashback, Peter Parker's parents are shown, and it is explained why Peter grew up with Aunt May and Uncle Ben.



THE GREEN GOBLIN

IT'S THE END OF THE WORLD
AND NO ONE SAW IT COMING.
SIEGE
OF
DARKNESS
A 17 PART CROSSOVER
FOREVER CHANGING THE WORLD
OF THE MIDNIGHT SONS
MARVEL
MIDNIGHT
SONS
STARTING IN OCTOBER
Dr. Strange • Ghost Rider • Spirits Of Vengeance • Morbius,
The Living Vampire • Nightstalkers • Darkhold • Marvel Comics Presents
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MARTINEZ
LA ROSA

SPINNING A FUTURISTIC WEB

Right out of the gate, *Spider-Man 2099* has been the most popular of Marvel's new 2099 line-up, due in part to its top-flight creative team of writer Peter David and penciler Rick Leonardi, as well as a well-crafted storyline featuring a cast of interesting characters, spotlighting Miguel O'Hara as the Spidey of the future.

O'Hara is a genius geneticist for corporate giant Alchemax, a corporation that has made victims of both himself and his heroic other half. He decided that he was tired of the corporate rat race, and wanted to quit Alchemax. One of O'Hara's corporate contemporaries then slipped a drink to him containing a highly addictive drug called rapture.

While trying to scientifically shake the addictive nature of the rapture, his work was interrupted by a jealous fellow employee, who was genetically encoding him with the characteristics of a spider. Now Miguel is fighting a corporate war of his own against Alchemax, both in the workplace and through his vigilante work as Spider-Man.

The supporting cast consists of Gabriel, Miguel's brother; Dana, Miguel's fiancee (as well as Gabriel's ex-girlfriend); and Kasey, Gabriel's current girlfriend. This is a interesting four-sided relationship that we have brewing here, as series writer Peter David points out.

"In upcoming issues, Gabriel's present girlfriend, Kasey, is going to become more and more enamored of Spider-Man," says David. "Now the question here is whether or not Gabriel knows Miguel is Spider-Man. You can guess that if Kasey becomes hung-up on Spider-Man, Gabriel's going to make it his business to enact some sort of payback. Obviously, the best way for him to do that is to try to get Dana back."

It appears that Miguel's life, regarding the emotional end, is on the precipice of a roller coaster ride that shows no sign of abating. This is because of Lyla, who happens to be Miguel's futuristic caretaker and answering machine who is actually a holographic projection of a beautiful blonde, not unlike Marilyn Monroe in the movie *Bus Stop*. In issue #11, Lyla professes her feelings towards Miguel, and David states that "She's going to start acting more and more radically, in that she's going to become more aware of the human condition," David says. "This will go on to the point that it will blow her circuits, and she'll be acting in a

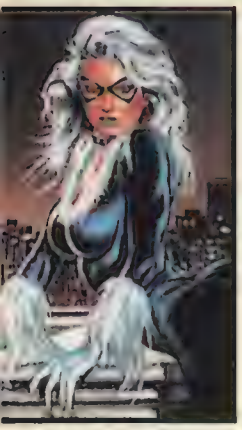
think I have a pretty good instinct for the character. Whether anyone else agrees is up to them," he responds. "I can't set down a rule about what wouldn't be right for a Spider-Man story.

"You have to have a little voice in your head that, when you say, 'That's not a Spider-Man story,' asks if it's just because you've never seen a Spider-Man story like that, or because it would just be wrong for the character," Fingeroth explains. "One of the things people have always loved about Marvel is that there are very few rules about what can and can't be done."

The two writers we talked to, Grant and Michelinie, were able to outline story ideas they had proposed—some that had been accepted, some that were rejected. Grant's original idea to play around with the nature of the Daily Bugle, an essential element of the Spider-Man milieu for 30 years, was reworked after editorial rejection. "I have basic jurisdiction over the Jameson family and the Daily Bugle. I wanted to have the Bugle go out of business. It was mulled around for a while, but they decided not to do it," Grant says. He adds, however, "the Bugle will go through some changes—Jonah Jameson will find out that the common people thinks the paper's a joke. It will start as a humor subplot and then mushroom out."

On the other hand, a major development that Michelinie nearly had approved under a prior editor was killed completely when Fingeroth took over.

"I tried to do a story—and had just about gotten the okay before the recent editorial change—in which Spider-Man revealed his identity to the world," Michelinie says. "The previous editor liked it, he had just about gotten Tom DeFalco to okay it (he wanted us to know for sure how it was resolved), but Danny doesn't want to do it. He thinks it would open too many cans of worms. My idea was that Peter would reveal it to the world, and we'd make it clear to the reader that it was



THE BLACK CAT

May-July 1971
Amazing Spider-Man №96-№98 ● Because of references to drug use in this storyline, these books did not receive Comics Code approval.

October 1971
Amazing Spider-Man №101 ● Morbius, the Living Vampire, makes his first appearance.

March 1972
Marvel Team-Up №1 ● Spider-Man stars in this long-running series of team-up stories.

June 1973
Amazing Spider-Man №121 ● The death of Gwen Stacy.

July 1973
Amazing Spider-Man №122 ● The death of the original Green Goblin.

February 1974
Amazing Spider-Man №129 ● First appearance of the Punisher.

July 1978
Amazing Spider-Man №182 ● Peter proposes to Mary Jane, and she blows him off!

December 1978
Spectacular Spider-Man №1 ● Spidey gets his second regular solo series, featuring new stories.

June 1979
Amazing Spider-Man №193 ● Peter and Mary Jane break up.

July 1979
Amazing Spider-Man №194 ● The first appearance of the Black Cat. Hmm...the issue after MJ leaves.

March 1983
Amazing Spider-Man №238 ● First appearance of the Hobgoblin.

May 1984
Amazing Spider-Man №252 ● The debut of Spider-Man's black costume, which was really an alien symbiote.

December 1984
Secret Wars №8 ● The origin of Spider-Man's black costume.

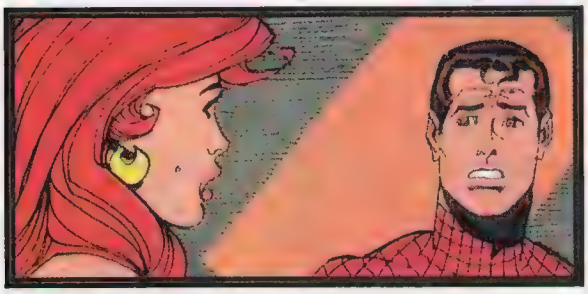
April 1985
Web of Spider-Man №1 ● Spidey gets a third regular solo series.

June 1985
Amazing Spider-Man №265 ● The first appearance of Silver Sable.

September 1986
Web of Spider-Man №18 ● Peter Parker has a brief encounter with what would become Venom.

only temporary and that we'd resolve it back to status quo after about a year.

"But what a fascinating concept to explore for that year!" Michelinie exclaims. "How would this change Spider-Man's life? His relationships? His whole schtick for so long has been keeping his identity a secret to protect Aunt May: She'd have a heart attack! Well, would she? If so, what would that mean? If she doesn't, how would that affect Peter? On the other hand, he'd have no private life whatsoever. What would that do to his relationship with his wife? MJ is an up-and-coming soap opera actress—suddenly she's Mrs. Spider-Man? What would Jonah



Jameson think? What would Flash Thompson think, being a Spider-Man fan all his life? There was so much to be explored, so much potential."

All the work spinning out of the Spider-Man office at Marvel—and the varied opinions on the nature of the character—prove that, even for long-standing, publicly recognized characters and concepts, there's never a time to say, "They've done everything." ☆

manner which could best be described as jealous. The question is whether this is a natural evolution for her, or someone is mucking with her."

An important aspect of this series is the focus on the human characters, with David giving the people who populate this title equal forum with the action that surrounds the corporate-driven world of 2099. David says this was intentional.

"One of the things that I've been trying to do with this series is to be evocative of the original Spider-Man," says David. "In this title, Spider-Man is the hub of this wheel, and everyone else are these little spokes that radiate out. Each of these characters has their own life, and their own criteria." Another character who obviously has her own criteria is Miguel and Gabriel's mom, a bit of a flake who happens to worship the anti-corporate mentality of Spider-Man, even though she has very little respect for her self-centered son. This focus on humans certainly doesn't take away from the corporate-centered action. It appears that the entire corporate world is out to nail Spidey's hide to the wall, with Alchemax and the 2099 version of Tony Stark's company, Stark-Fujikawa, combining in a joint effort to give Spidey a new threat, the SItuation Emergency GEar, known as the S.I.E.G.E. unit. While he's only fought one of these units before, getting his butt whipped before being saved by a new character, Thanatos, there are more of them he will run into in the future, each displaying different powers, and benefiting from each encounter with Spider-Man.

"There's about a half a dozen of these around town, and you never know when Spider-Man's gonna run into one of these things," says David. "Each one is different, so he can't transfer knowledge he's learned about one unit to another one, but the units can gather knowledge each time about him. Following each encounter, the odds remain the same for him, but the odds for them improve."

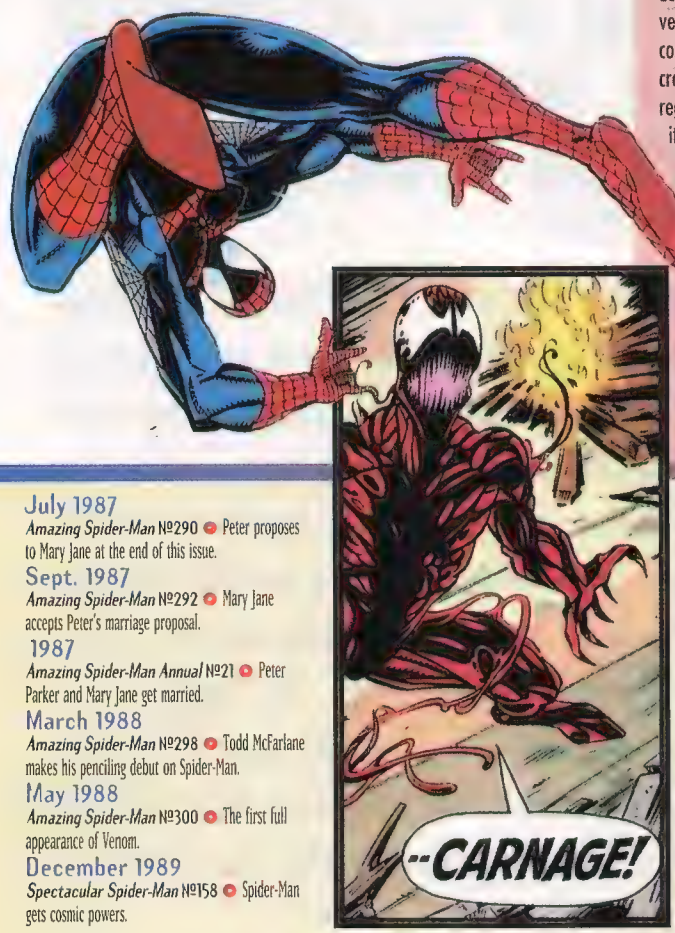
In future issues, we'll be treated to hints as to what happened to the original heroes of the Marvel Age, a new character named Prophet, and the "Fall of the Hammer" crossover, a one-month crossover that will make its way into all the monthly 2099 titles.

"Fall of the Hammer" is a direct response to the readers who were wondering why Thor has been mentioned by his followers as returning. "From the very first issue, we've had all these numbnuts running around saying, 'Thor is coming, Thor is coming', so I thought it would be a great idea to make the crossover the return of Thor," says David. While Rick Leonardi will continue as regular penciler until issue #13 (with Tom Grindberg taking over for issue #14), it was rumored that he would be leaving to take over Dark Horse's upcoming *X* ongoing series. Leonardi says that's not completely true. While he will be penciling *X*, he says he'll just be taking a breather from *Spider-Man 2099*.

"I'm going to try to keep both balls in the air," says Leonardi. "Al (series inker Williamson) and I have been losing a lot of ground on deadlines, so I think we'll both profit from a month or two off. We'll be back for the crossover."

So beginning in December, fans can once again find their favorite futuristic arachno-hero (and his overwrought alter ego), in the hands of the team that has made him the linchpin of Marvel's take on the world of the future.

Rob Samsel



July 1987
Amazing Spider-Man №290 ● Peter proposes to Mary Jane at the end of this issue.

Sept. 1987
Amazing Spider-Man №292 ● Mary Jane accepts Peter's marriage proposal.

1987
Amazing Spider-Man Annual №21 ● Peter Parker and Mary Jane get married.

March 1988
Amazing Spider-Man №298 ● Todd McFarlane makes his penciling debut on Spider-Man.

May 1988
Amazing Spider-Man №300 ● The first full appearance of Venom.

December 1989
Spectacular Spider-Man №158 ● Spider-Man gets cosmic powers.

August 1990
Spider-Man №1 ● Spider-Man gets a fourth regular solo series.

February 1991
Amazing Spider-Man №344 ● The first appearance of Cletus Kassidy, who later becomes Carnage.

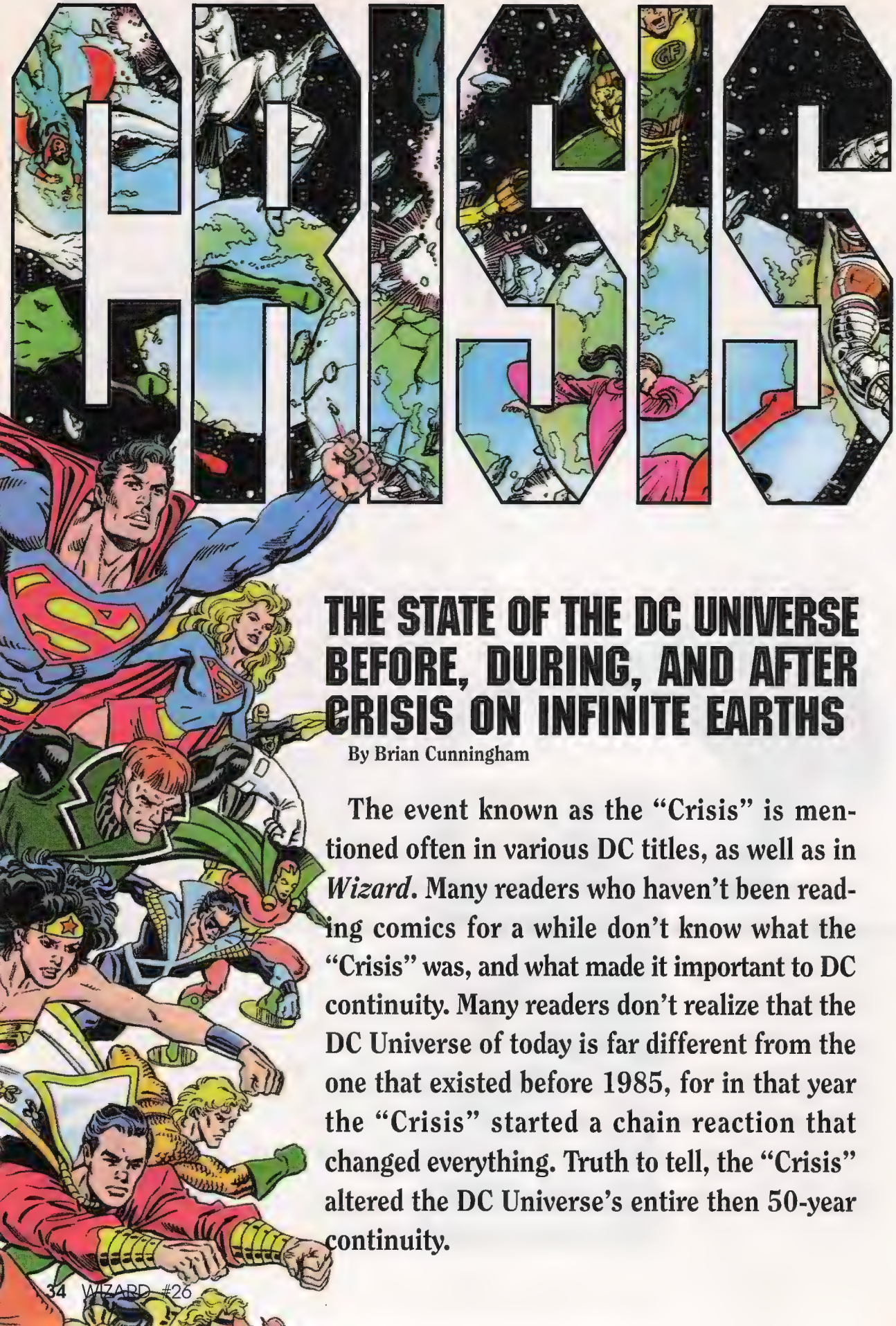
April 1992
Amazing Spider-Man №361 ● The first full appearance of Carnage.

August '92
Amazing Spider-Man №365 ● Spider-Man's parents return.

November 1992
Spider-Man 2099 №1 ● Spider-Man's success inspires another regular title, set in the future.

May 1993
Spider-Man Unlimited №1 ● Spider-Man receives yet another title, this one a quarterly.

William Christensen and Mark Seifert contributed to this timeline.



THE STATE OF THE DC UNIVERSE BEFORE, DURING, AND AFTER CRISIS ON INFINITE EARTHS

By Brian Cunningham

The event known as the "Crisis" is mentioned often in various DC titles, as well as in *Wizard*. Many readers who haven't been reading comics for a while don't know what the "Crisis" was, and what made it important to DC continuity. Many readers don't realize that the DC Universe of today is far different from the one that existed before 1985, for in that year the "Crisis" started a chain reaction that changed everything. Truth to tell, the "Crisis" altered the DC Universe's entire then 50-year continuity.

PRE-CRISIS

What must be explained first is why the concept of the "Crisis" came about. In the early 1980s, DC Comics had a big problem. Editors at DC had a bit of trouble trying to explain to its new readers how everything in its comic-book "universe" worked and why things were the way they were. It was not only confusing, it was difficult to explain in just a few paragraphs because there was a lot of explaining to do.

A lot.

The whole problem was that DC had too many "Earths" in its comic-book universe, then known as "the multiverse," which encompassed multiple universes separated by "vibrational barriers." Inside each separate universe was a planet Earth. There was "Earth-One," where the modern versions of Flash, Superman, and Batman lived, meaning the versions that were being published in DC's current books at the time. The Earth-One Flash starred in *The Flash,* as opposed to the "Golden Age" Flash, who did not. There was "Earth-Two," where the original 50-year-old Golden Age versions of Flash, Superman, and Batman lived, along with the rest of the Justice Society of America. This Earth held the heroes that were created in the '30s and '40s, and were published until around 1954. There was "Earth-Three," which had no superheroes at all, just supervillains who were really evil versions of Batman, Superman, and the like. There was "Earth-Four," which held the old Charlton Comics characters like Blue Beetle and the Question (although this Earth didn't show up until the "Crisis"). There was "Earth-S," which held the Shazam heroes. There was "Earth-X," which held the 1940s Quality Comics heroes that DC had acquired, along with "Earth-Prime", which is the Earth that we, the comic book readers, live on while reading about the Earth-One heroes. These were just the important Earths, and there were an infinite amount of others.

Suffice to say, there were too many Earths in DC's care, and its management decided to do something about it in 1985, DC's 50th anniversary year. With a stroke of genius, DC staffers Marv Wolfman and Len Wein came up with the solution to DC's problems by creating one, singular universe with one Earth in one slam-bang story. The story took place in a literally earth-shattering 12-issue maxi-series event called, with a certain amount of grandeur, *Crisis on Infinite Earths*, written by Wolfman and drawn and co-plotted by George Pérez, and edited by Wein.

THE "CRISIS"

The big changes started, but by no means ended, with *Crisis on Infinite Earths,* and here is its story in a nutshell.

At the dawn of time in the DC Universe, there was a multiverse (which meant that there were an infinite amount of universes in it) and an anti-matter universe. In the anti-matter universe, there rose an Anti-Monitor, and in the positive-matter multiverse, there rose a Monitor.

Both characters opposed each other for millions of years. After a while, the Anti-Monitor discovered that by absorbing positive-matter with his anti-matter, he became more powerful. With this knowledge, he quickly began to "eat up" the positive-matter universes one by one. The Monitor would not allow his nemesis to do this, and gathered up the various heroes and villains of the multiverse to fight him. Major characters, such as the Flash and Supergirl, died, while others evolved, like Wally West, who became the new Flash.

In the end, the heroes triumphed, and in doing so, changed the DC Universe's history at the dawn of time by having created one singular universe with one Earth and one history, combining bits and pieces of Earths One, Two, Four, S, and X into one. By creating one Earth, many characters ceased to exist in the DC legend. Such was the case with nearly all of the Golden Age characters who had exact Earth-One counterparts, because it was the Earth-One characters that were still being published by DC. How-

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ever, the Earth-One characters, themselves, were far from safe.

POST-CRISIS

The "Crisis" was the event that enabled DC to "rewrite" its own history by allowing it to be an excuse for changing anything. It let DC start over again with many of its older characters, such as Superman, Batman, and Wonder Woman, to present a more updated version of the character to a modern audience who was beginning to tire of DC's all-too-traditional heroes.

The first and largest of the changes made by the "Crisis" was with Superman. All of the character's previous history before 1986 was wiped out, only to be started over again in hopes of presenting a character that was better suited to entertain a mass audience. The "rebirth" of Superman (popularly known now as the "post-Crisis" version) was handled by "super" writer/artist John Byrne in his *Man of Steel* mini-series in 1986, which was followed with an all-new *Superman* #1 a few months later. Byrne kept and threw away the bits of previous history that he saw fit. The major changes included the fact that Clark Kent never became Superboy, that he was the sole survivor of Krypton (meaning there was never a Supergirl or Super-animals), Ma and Pa Kent were still alive, and the Clark Kent character was a little bit "hipper." This new version of the character had Clark Kent become Superman in the late '70s and early '80s, a few years before the "Crisis." The Superman revamp was a huge success, garnering mass media attention and a much broader audience than what it was getting before the "Crisis."

The next huge change was with Wonder Woman. As with Superman, Wonder Woman's entire history was tossed out the window and started anew. Unlike Superman, the "post-Crisis" Wonder Woman did not exist before the "Crisis" and did not fight in the "Crisis." In her revised origin, told by *Crisis on Infinite Earths'* plotter/artist George Pérez, she did not appear until well after the "Crisis" ended, and was treated as a completely new heroine inside the confines of the DC Universe. Wonder Woman also restarted her title with a #1 issue in 1987. This newer and more popular incarnation of Wonder Woman was much more closely linked to Greek and Amazonian mythology.

While Batman's character stayed pretty much in tune with the version that appeared before the "Crisis," his origin was changed around a bit in 1987. With Frank Miller and David Mazzucchelli's "Batman: Year One" story, they modernized and updated the Dark Knight Detective. Their story gave the character a much grittier edge than before, as he fought certain corrupt factions in the police force. The story also linked Batman more closely to Commissioner Gordon, Harvey Dent, and Catwoman than the character's previous origin did.

The Flash was changed irrevocably in the "Crisis." The Barry Allen Flash had died saving the universe in *Crisis on Infinite Earths*, and the residents of the DC Universe revered him as a saint. In dying, Allen's nephew, Wally West, better known as Kid Flash, took up the mantle of the Flash in Allen's memory. West has since grown into his own man and is starting to forge his own legend as the Flash. Consequently, it was later explained that, at the moment he died, Allen turned into the time traveling lightning bolt that gave Allen his powers in the first place.

Green Lantern's character also went through some origin changes. Previous to the "Crisis," Hal Jordan (Green Lantern) was a model citizen and was a pretty straight arrow. In 1989's *Emerald Dawn* mini-series, Hal had a drinking problem, which landed him in jail for 90 days for almost killing his best friend in a drunken driving accident. He was a big disappointment to his family, and a failure as a test pilot. Although Hal eventually straightened himself out, he now had flaws in his character, which therefore made him seem more believable to a '90s audience.

Hawkman was also a victim of the "Crisis." Of all the revamps, this is the one that proved to be the most confusing. Before the "Crisis," there had been both a Golden Age version, who was a member of the Justice Society of America, and a modern version, recreated by Gardner Fox and Joe Kubert in the '60s, who was a member of the Justice League of America. In the *Hawkworld* mini-

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series in 1989, writer/artist Timothy Truman recreated the character yet again. In *Hawkworld Annual* #1, published in 1990, there was a lot of explaining done about how this new Hawkman fit into the DC Universe. Hawkman's rewritten history said that the Fox/Kubert version never existed. Instead, the Golden Age Hawkman was the version on both the JSA and the JLA, and a new Hawkman only recently came to Earth from his home planet of Thanagar. The Fox/Kubert Hawkman of the '60s was forever erased and forgotten from the revised history of the character. This "new" Hawkman used elements of the '60s version, but was altogether a different character. As with Wonder Woman, he was treated as a new character within the DC Universe.

Aquaman's origin is being tinkered with in September's *Aquaman: Time and Tide* mini-series written by Peter David. This series is being treated as an "Aquaman: Year One" story, which will most likely revamp this venerable character, as well.

The history of the Justice League of America was also rewritten. When the team originally debuted in 1960, the roster was comprised of founding members Flash, Green Lantern, Aquaman, Martian Manhunter, Superman, Batman, and Wonder Woman. According to 1988's *Secret Origins* #32, the revised DC continuity dictated that Wonder Woman did not exist when these characters first banded together early in their careers. Instead, Black Canary was substituted as the lone female founding member of the Justice League of America. Also, Superman was not a member of the early JLA as he was in the "pre-Crisis" continuity. Instead, he merely assisted the League many times, but declined membership until recently. Like Superman, Batman was not a founding member, but became an infrequent participant throughout the League's history.

Other little things changed as well, such as how prominent cities on different Earths fit on the "new" Earth. For example, Keystone City (an Earth-Two city where the Golden Age Flash lived) and Central City (an Earth-One city where the modern Flash lived) now existed right next to each other in this revised singular Earth. Other futuristic characters like Kamandi ceased to exist after his dismal apocalyptic furure was replaced with the bright one of Tommy Tomorrow. There were many more little things changed that would take too many pages to describe, so they will be omitted.

THE MORE THINGS CHANGE...

Wolfman, the writer of *Crisis on Infinite Earths*, explained in *Crisis on Infinite Earths* #1 that he hoped the series would "simplify, clarify, change, and improve the vast DC Universe" by combining the various Earths into one singular planet and history.

But did it?

Crisis on Infinite Earths certainly made good on its promise to make one, coherent world. But out of this singular world stemmed a truckload of problems for the improved and revamped characters as a result of it. Readers were supposed to "forget" about the adventures of certain characters because these character's individual histories ceased to exist in the "new" DC Universe. Superman's adventures a year before the revamp had never happened. Neither did Wonder Woman's in her previous publication. The acclaimed Hawkman stories by Fox and Kubert never "happened," even though they were considered part of the character's continuity a year before *Hawkworld*. Also, the "wiped out" Hawkman appeared in *Justice League International* a short time before then, and readers were supposed to "fit" the elder Golden Age Hawkman in that role. Readers were expected to forget these adventures and start over.

What is also interesting is that some of the things "fixed" by the "Crisis" have resurfaced in recent years. The most glaring of these is the return of Supergirl. She's not the cousin of Superman, as she originally was, but is basically the same type of character. In starting over with the character, though, she has attained a new level of popularity with a mini-series in the works for sometime in the future. Another character was Lori Lemaris, who had died fighting during the "Crisis," She was recently "brought back" after believed to be dead. Another character was Dove, who also died dur-

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CRISIS

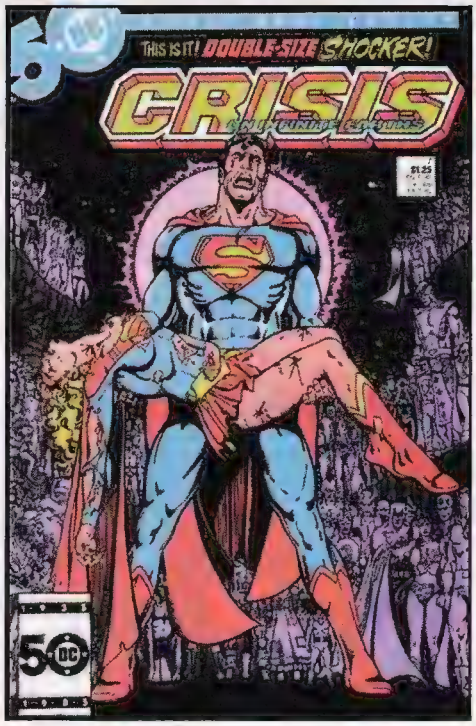
ing the "Crisis." His character stayed dead, while a woman took his place with Hawk and possessed the same powers. While the new Dove had a different personality, the heart of the character was similar. (She was recently killed in the "Armageddon 2001" storyline.) The villain Mirror Master was also killed in the "Crisis" and brought back, albeit in a different identity, in *Animal Man*.

After eight years of distance from *Crisis on Infinite Earths*, the creators have interesting things to say about the current state of the DC Universe as a result of the "Crisis."

Wolfman says, "*Crisis* (*on Infinite Earths*) was never intended to make more problems. It was intended to clean up the complicated nature of the DC Universe."

Wolfman also adds that it was his intention for all of DC's books to start over with a #1 issue after *Crisis on Infinite Earths* had ended, so all of DC's characters could start over with a clean slate. This did not happen, though, and the revamps all happened at different times. He laments that if he did not leave New York four months after *Crisis on Infinite Earths* was completed, he might have kept a better eye on things happening at DC, and perhaps tried to halt some of the current confusion from happening. In defense of DC, Wolfman says that the company is making an effort not to add to the confusion.

"George [Pérez] and I suggested to DC that a 13th chapter be added in a reprint volume of *Crisis on Infinite Earths* to bring things up to date," Wolfman says, but he has not been approached to do so.



Pérez believes *Crisis on Infinite Earths* both succeeded and failed. "*Crisis*, as far as the effect it had on the DC Universe, had failed," he says. "*Crisis*, as a theme, was never realized. However, with the attention it attracted towards DC, it succeeded. As an aesthetic work on its own, it succeeded."

Pérez understands DC's position that at a time when printing first issues were considered a risk, it was perhaps prudent that the publisher balked at the idea in 1986. He jokes that if *Crisis on Infinite Earths* happened today, DC might jump at the chance to publish all its books with first issues. "If anything, *Crisis* came out too early," he laughs. "*Crisis* doesn't make much sense now, but I'm still proud of it. It is something that can never be repeated."

Pérez also has ideas of doing a 13th chapter of the series, as well as redoing artwork in some parts of the previous 12 issues, but feels that going back to *Crisis on Infinite Earths* would just add to the current confusion. "It's ironic that we would go back and undo what was done by *Crisis*," he says. "A *Crisis* for the 'Crisis'."

However, plans for a *Crisis on Infinite Earths* trade paperback is not in DC's immediate future. Patricia Jeres, a DC spokesperson, says, "It's not currently on the schedule, but has been suggested."

Regardless of the history changes and confusion, *Crisis on Infinite Earths* performed on its original premise. It cleaned up a lot of the confusion regarding the different Earths. With *Crisis on Infinite Earths*, DC had a fresh start to do things differently, and did a good job of it. Hiring the best talent available, it produced *The Man of Steel*, "Batman: Year One," *Wonder Woman*, *Hawkworld*, and *Emerald Dawn*. In explaining the revamps, many fans are just as confused as before the "Crisis." ☆

BULLETIN

As *Wizard* was going to press, it was learned that Dan Jurgens (of *Superman* fame) is writing and penciling *Zero Hour*, a mini-series that DC says will present a clear and clean starting point for new readers. Jurgens says this mid-'94 series will fix the lingering continuity problems and revamp the DC Universe. More news as this develops.

A complete *Crisis on Infinite Earths* checklist *(in chronological order)*

Crisis on Infinite Earths #1
Crisis on Infinite Earths #2
Crisis on Infinite Earths #3
Crisis on Infinite Earths #4
Crisis on Infinite Earths #5
Crisis on Infinite Earths #6
Losers Special #1
Infinity Inc. #1
Wonder Woman #327
Crisis on Infinite Earths #7
DC Comics Presents #86
Omega Men #31
Blue Devil #17
New Teen Titans #13
All-Star Squadron #50
Infinity Inc. #19
Crisis on Infinite Earths #8
DC Comics Presents #87
Firestorm #41
JLA #244
Green Lantern #194
JLA Annual #3
New Teen Titans #14
All-Star Squadron #51
Blue Devil #18
Infinity Inc. #20
Legion of Super-Heroes #16 *
Superman #413 *
Crisis on Infinite Earths #9
DC Comics Presents #88
Firestorm #42
JLA #245
Infinity Inc. Annual #1
Superman #414
Wonder Woman #328
Green Lantern #195
Infinity Inc. #21
All-Star Squadron #52
Crisis on Infinite Earths #10
Superman #415
Green Lantern #196
Legion of Super-Heroes #18
Omega Men #33
Infinity Inc. #22
All-Star Squadron #53
Crisis on Infinite Earths #11
Amethyst #13
Infinity Inc. #23
Wonder Woman #329
All-Star Squadron #54
Crisis on Infinite Earths #12
All-Star Squadron #55
All-Star Squadron #56
Infinity Inc. #24
Swamp Thing #46
Green Lantern #198
Infinity Inc. #25 *
DC Comics Presents #94 *
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A MIGHTY MAGNOR-IFICENCE

Groo's long-standing crew of Sergio Aragonés and Mark Evanier forges anew with Malibu

By Rogers Cadenhead

In the beginning, there was *Groo*. And it was good.

The comic, produced by the team of Sergio Aragonés and Mark Evanier, hasn't really been around quite *that* long. However, the Los Angeles-based collaborators have been producing funny comics on a monthly basis for more than 10 years—longer than Stan Lee and Jack Kirby when they worked together on *Fantastic Four*—all during an era when creative teams break up as frequently as former Soviet republics.

Now, the Groosome twosome have expanded their repertoire to include funny superhero comics with *The Mighty Magnor* from Malibu.

Evanier says that it's good to be finally working with Aragonés on a commercial book. "Everybody said we should do a superhero comic," he says. "For 10 years, retailers have said to me, 'There's no market for funny comics like *Groo*, even though my store sells it well.'

"Too bad it's not a commercial book," Evanier laments about the Epic comic, which surpassed the 100-issue mark with Marvel this year and has spawned two graphic novels and six reprint collections. Adding in eight issues of *Groo* from Pacific Comics and an Eclipse one-shot from 1982 to 1984, the cerebrally-challenged barbarian has wandered through roughly 2,800 pages to date.

Evanier and Aragonés hope to be as unsuccessful with *The Mighty Magnor*, a superhero comic which Aragonés describes as a "parody, but not a parody." In the six-issue series which introduces Magnor, Aragonés and Evanier work on superheroes together for the first time. Of course, a team which uses poetry, humor and a story-ending moral to tell tales of barbarism does not relate Magnor in a typical way.

The Mighty Magnor #1 begins with the first pop-out cover in comics, a four-tiered Aragonés diorama that includes more mayhem per cubic inch than an Image Comics giveaway session. There are even drawings behind drawings in the pop-out, which Aragonés designed. "He loves cut-outs," Evanier says. "I think he would much rather be doing paper dolls."

Unlike *Groo*, which is carefully kept within its own skewed age somewhere after fire and before indoor plumbing, Magnor takes place in the present. The introductory mini-series details how a real-live superhero is discovered and house-trained by a close-knit comic-book writer-and-artist team, C.J. Delaney and Gil Gillman.

While the last part about the close-knit team might be too unrealistic, Aragonés and Evanier say *Magnor* gives them the chance to play with current events in a way they could never pull off in *Groo*. "There are lots of lawyer jokes," Aragonés says gleefully. Another target they enjoyed: the news media. In #1, a

CNN crew arrives late at a battle and the anchor declares to the military, "How dare you let them start before we arrived?"

Magnor also presents an irresistible opportunity to lampoon the comic-book industry. After the first issue came out, everyone wanted to know who editor-from-hell "Attila" Hunsecker is based on, but both Mark and Sergio insist that any resemblance to persons living or dead is purely coincidental.

Since comic-book creators Delaney and Gillman are as much the focus of the story as Magnor is, Evanier says there are some elements of the tale based on their own experiences in the field—of which they have plenty. Evanier sold his first comics story to DC in about 1970, and has worked for almost every company in the industry since then. Aragonés joined up with *Mad* magazine in 1962 and began work for DC in 1967. "Magnor is autobiographical in variable strange ways that no one will be able to figure out," Evanier says.

Clockwise from far left: Groo in an engaging conversation; Magnor wreaks havoc with the layout; Sergio strolls in; "Attila" Hunsecker, the greedy publisher; Magnor strikes a pose; "Awaiting the authorities"; one of Sergio's infamous "marginals".

The biography of the Aragonés/Evanier partnership begins in the slums of 1950s Manhattan, where the two met on the fire escape of their tenement building. The budding friendship was sorely tested when Mark's brother Bernardo, the leader of the Sharks street gang, killed Sergio's friend Riff, leader of the Jets ...

No, wait—that's *West Side Story*. Evanier first met Aragonés in 1969 when he invited the Mad-man to speak to Evanier's comic-book club. "He was just a kid then," Aragonés says. Evanier began his own career as a professional writer shortly thereafter, and they've been friends since.

Their style of working together is as unusual as it is successful. Aragonés draws the books—anyone who grew up on *Mad* marginals, which he still does, can see that—but the writing method is more of a tag-team process between the two, finished off by letterer Stan Sakai and colorist Tom Luth, two veterans of the *Groo* crew.

"It's really a perfect collaboration," Evanier says of the partnership. "He thinks visually, I think verbally." Aragonés draws from a background of pantomime humor—which he displayed to comic effect at a Dallas Fantasy Fair appearance with Evanier this summer, acting out Groo's consternation after seeing his dog Rufferto with a human head in a current issue. This visual flair complements Evanier's style, learned from a volume of TV work which includes *Welcome Back Kotter*, variety shows and currently, *Bob*.

Both Evanier and Aragonés are also veterans of numerous comics. Aragonés created the Western hero Bat Lash for DC, and wrote for books such as *Angel and the Ape* and *Inferior Five* back when they were visions and not revisions. Among Evanier's writing credits: *Crossfire, DNAgents, Blackhawk* and *Hollywood Superstars*, a short-lived Epic comic which numbers fans in the single digits, he boasts.

Magnor™ & © 1993 Sergio Aragonés and Mark Evanier, published by Malibu Comics.
Sergio Aragonés Groo The Wanderer, Rufferto™ & © 1993 Sergio Aragonés, published by Epic Comics.
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Aragonés, who grew up in Mexico and learned English at age 25, describes Evanier as his perfectionist, but not in the expected meaning of the word. Just as a podiatrist works on feet and a manicurist toils on nails, Evanier takes Sergio's stories and concepts and "perfects" them by making them humorous—and fully in English, Aragonés says. "I think of ideas. I totally develop it, but to make a comic humorous in an American way—ugh."

This bilingual combination has been useful outside of comics as well. At a cartoonists society meeting both attended many years ago, Evanier tells how Sergio was dead set against a proposal, but was frustrated in his effort to put his feelings into words. As with *Groo* and now *The Mighty Magnor*, he turned it over to Mark.

"Sergio got up and said, 'My English is so bad I cannot tell you how much I hate that idea. Mark, tell them how much I hate that idea,'" Evanier says. "That kind of started off our relationship."

Their simpatico working style is far different from how Evanier collaborated with creators such as Dan Spiegle on *Crossfire* and Will Meugniot on *DNAgents*. "I'm a big believer that there are many different ways to create a comic book," he says. "That's why I don't like books which tell you how to do comics—they always tell you one way. There are lots of ways." Evanier is talking to publishers about writing his own book on comics production, with enough differing methods to keep even Sybil busy.

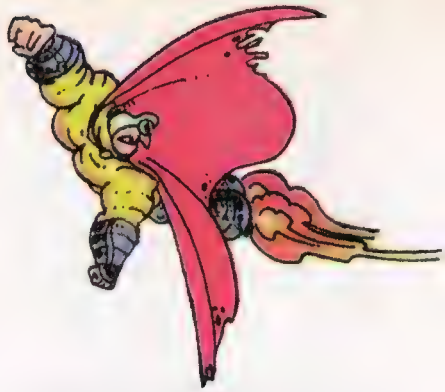
As with *Groo*, drawing comics in *The Mighty Magnor* manner involves some animated work sessions at Evanier's house. "Sergio performs it all in my kitchen," he says. "He gets annoyed if I get ahead of him before the story gets there."

For *Magnor*, Aragonés must have been sorely pressed to act out some of the mayhem in the series. After telling the title character's origin in #2, future issues feature a mad scientist, interplanetary invaders, a sleazy Hollywood agent, giant robots and perhaps the most frightening of all, a gathering of comic-book fans and professionals. Aragonés, who has been known to work Evanier and other friends into his prodigiously populated crowd scenes, gets to draw a comic-book convention in *Magnor* #3. "Everybody's going to be there," he says of a panoramic scene which took three days to illustrate.

One person who won't be appearing with Magnor at any time is Groo. Though some might perceive a humor comic as having no rules, Aragonés says that the barbarian's wanderings have an internal logic which would not work with Magnor's meanderings. "Magnor could meet other superheroes, since they are based on the same reality," he says.

However, for those who ponder the important mysteries of life, such as how characters from different books would match up if they fought, Evanier offers some insight. "Magnor is mostly harmful to property, so Groo is probably stronger," Evanier says. Marvel has suggested several times that Groo ought to team up with its popular characters du jour, but Evanier says those matchups would not make for long stories. "It would last three panels: Hello, this is Groo. Hello, this is Wolverine. Groo kills Wolverine." Evanier has written a similar three-panel crossover with Ghost Rider, but fans of the flammable biker don't want to know how it turns out.

In terms of intellect, Magnor is probably a few hops up the evolutionary ladder from Groo, the creators say.



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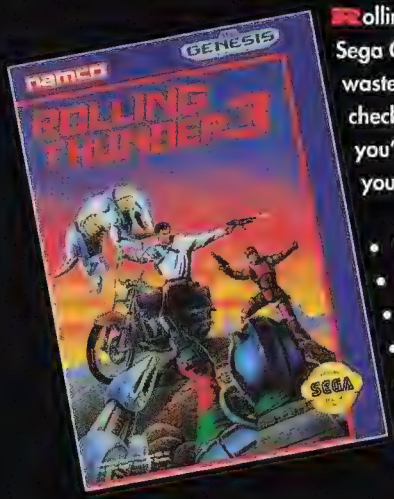

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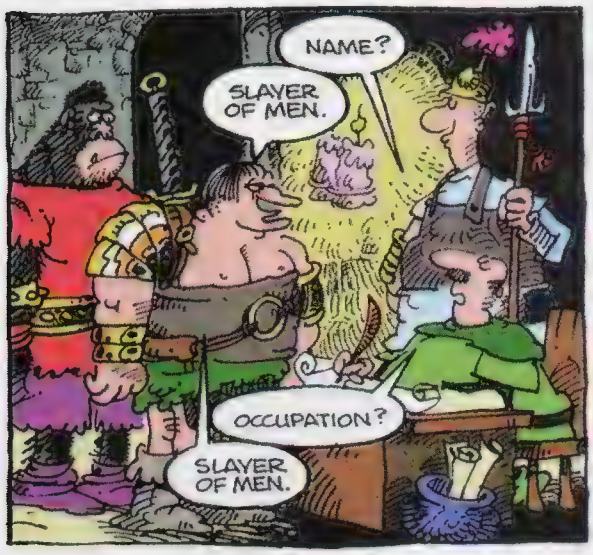
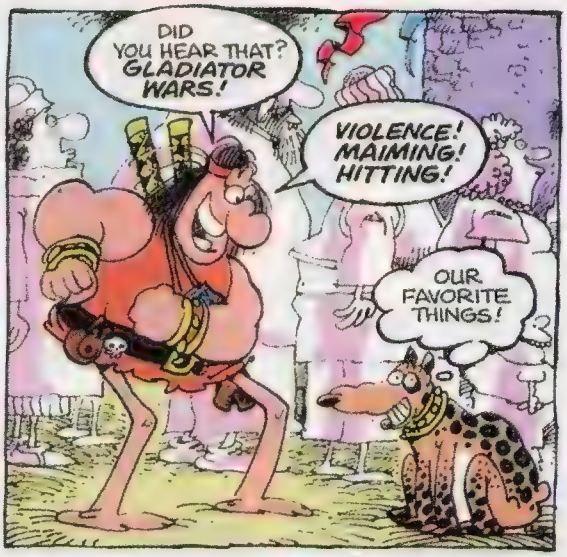
"Magnor's stupidity is on a grander scale," Evanier says. "Another major difference is in their respective brains: Magnor isn't using his and Groo just plain doesn't have any." At the onset of the series, Magnor has learned everything he knows from late-night TV infomercials and comic books. Needless to say, he's mentally impaired, a condition which may be rectified in the mini-series. "I want him to be a heroic character," Aragonés says. One of the topics they address in the series is that busting heads and smashing buildings isn't always the best form of dispute resolution. "People file lawsuits against him," says Aragonés.

In the premiere issue, Magnor shows signs that he may indeed have glimmerings of a moral backbone. As he says, "With a great costume comes great responsibility."



Over the years, *Groo* has been known for its weird mail—and weirder correspondents—but Evanier says that the first batch of *Magnor* letters have been more normal. "They're a little longer, more serious, though it is some of the same people. *Groo* mail did not start out weird, though—it evolved into it. I think that people write the kind of letters they read in the comic."

Though it is now somewhat unusual for a writer or artist to handle the letters, mail for the two Aragonés/Evanier books goes to them. "I grew up in comics and wrote a lot of letters," Evanier says. "Then, if you wrote to the *Superman* comic, the editor wrote back to you."



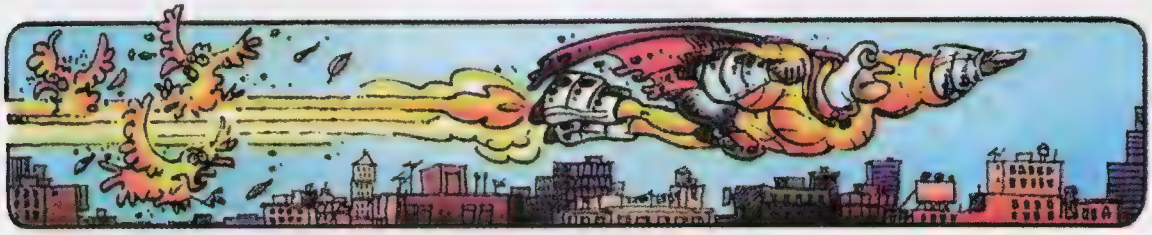
Today, it would take unusual circumstances for Evanier to draft a personal response. "The only ones I answer in person are kids who start sending us tons and tons of letters," he says, perhaps unaware that such a public statement will invite even more. "One kid started sending us a bad poem every day and said he would keep doing it 'until you print one.'" Since Marvel forwarded mail in bunches every few weeks, the first Evanier heard of the scheme was in a batch of three poems—ranging from bad to verse. "By the time we published one, he would have written 25, 50 more," Evanier says. "I wrote him and told him to stop writing—we'd publish one."

If the *Magnor* mini-series is successful, Aragonés and Evanier would like *Magnor* to take a short breather and come back as a monthly series. Malibu, which got the chance to publish the book partially because their offices are halfway between Mark and Sergio's homes, is enthusiastic about the book.

As for *Groo,* Evanier says that he and Aragonés could keep doing it for 1,000 issues. While another 83 years and four months of monthly *Groo* is unrealistic given present life expectancies, few would argue that it is not a worthy goal. "I happen to like the idea of doing a comic for a long time—one comic for 1,000 issues rather than 50 books for 20 issues each," he says.

There are also other collaborations they would like to tackle in the unspecified future. In an ominous tone worthy of the comic-quoting Magnor, Evanier warns, "There are plenty of genres we have yet to destroy." ☆

Rogers Cadenhead is a Puerto Rican-born New Yorker whose best friend was killed in a gang rumble... No, wait—that's West Side Story, again. Cadenhead is a freelance writer based in Texas.



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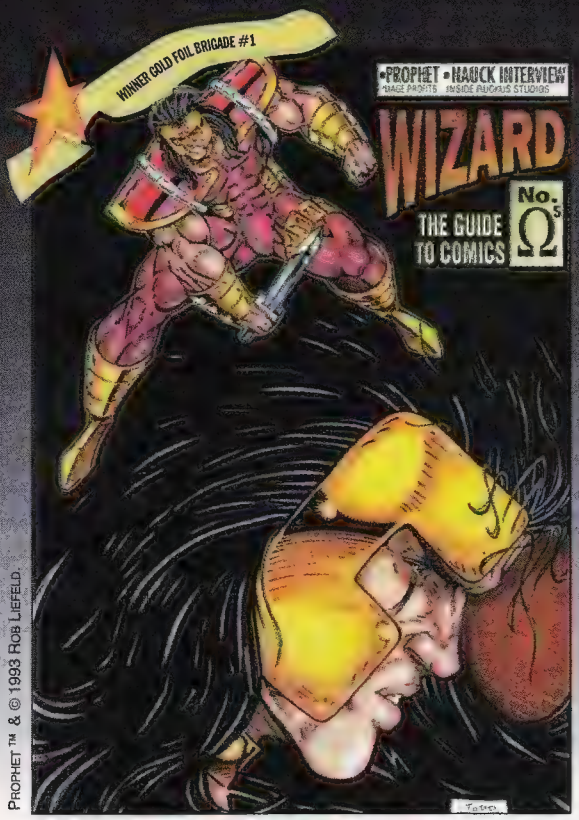

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John Fang
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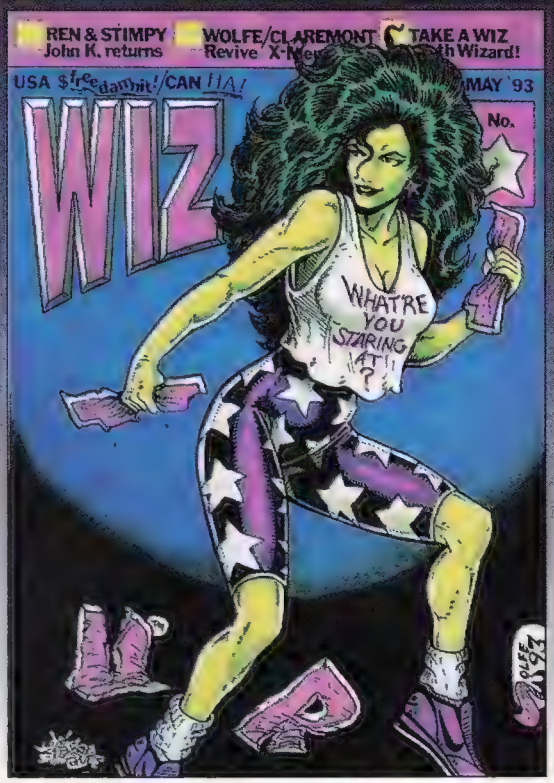

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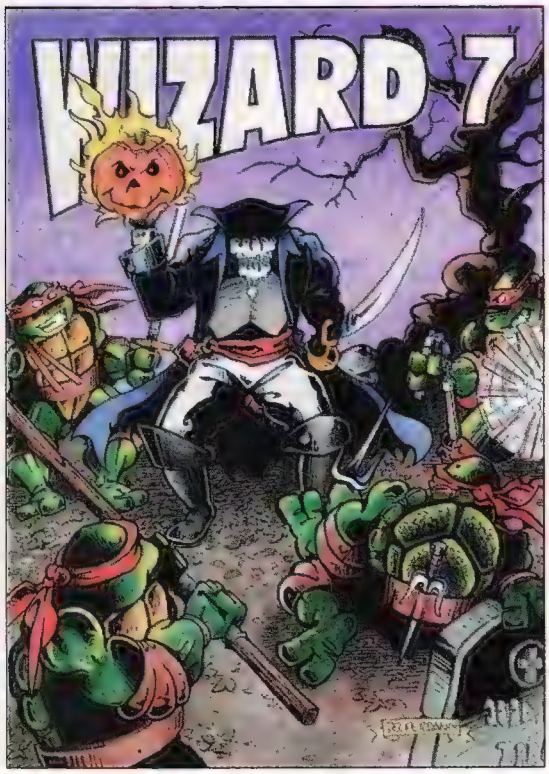
Eric Wolfe Hanson
Richmond, Va. Age: 19

The Ferret, Gravestone, Man of War, Amazing Man, Arc™ & © 1993 Malibu Comics Entertainment

Daryl Kevin Wiggins
Durham, N.C.



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YOU MAKE 'EM, WE PRINT 'EM!

CREATOR: Steve Schwertner, age 16; Novi, Mich.

Secret Identity: None
Current Occupation: Monarch
Legal Status: Citizen of Matrix Empire with no criminal record
Marital Status: Unknown
Base of Operations: Mobile
Height: 5' 6" **Weight:** can be altered from 195 lbs. to 478 lbs.
Eyes: Unknown **Hair:** Black

POWERS: Mind Warp can adapt the cells of his body to imitate and control the powers of other superbeings in the general vicinity, as well as draining one of their superpowers in the process. His adaptation of cells also gives him an amazing regenerative ability, which gives him a swift recovery time in the heat of battle. However, if this regenerative power is used too much at one time, the regenerated body cells become cancerous. There is also the danger of the cells becoming dissimilar to the original cells they have replaced, posing a potential threat to Mind Warp's body and mind.

ORIGIN: Mind Warp is the reigning monarch of the other-dimensional Matrix Empire, which was recently bombarded with a lethal plague, killing all of its inhabitants, with the exception of its king. Mind Warp later learned that it was he who had originally housed the mysterious disease, and was the one who had inadvertently let it loose from his powerful body. He is currently trying to make amends for the extermination of his people by tracking down the true origins of this lethal plague.

MIND WARP

RAZORBACK

CREATOR: Steve Soenksen, age 17; West Point, Neb.

Secret Identity: Diex Holdridge
Current Occupation: Bounty hunter
Legal Status: Citizen of planet Ventar with no known criminal record
Marital Status: Single
Base of Operations: Sodem City
Height: 6'8" **Weight:** 275 lbs.
Eyes: Red **Hair:** Black

POWERS: Razorback has superhuman strength, which allows him to perform superhuman skills. He also has enhanced senses and animal-like instincts that make him one of the most gifted hunter/trackers the world has ever seen.

ORIGIN: Diex Holdridge was born and raised on the planet Tanam by the Bajau tribe. It was there that he learned the skills of a true predator. As part of a tribal ritual, Diex left the tribe for a week's time for solitary meditation and fasting. When he had returned, the entire Tanam tribe was slaughtered, and the camp was reduced to burnt ruins. Vowing revenge, Diex eventually tracked his tribe's killers to the Earth-like planet, Ventar. It was in Sodem City that he found the marauders, and it was there that he showed them the same lack of mercy that they had shown his people years earlier. To this day, he remains in Sodem City, acting as a local bounty hunter.

HAPPY-FACE MAN

CREATOR: Wes Thurman, age 19; Brazoria, Texas

Secret Identity: Andrew Wright Webber
Current Occupation: Cotton Candy Salesman
Legal Status: Citizen of the United States with no criminal record
Marital Status: Single
Base of Operations: Eureka, Calif.
Height: (as Webber) 5' 9", (as Happy-Face Man) 6' 5"
Weight: (as Webber) 173 lbs., (as Happy-Face Man) 255 lbs.
Eyes: (as Webber) brown, (as Happy-Face Man) black
Hair: (as Webber) brown, (as Happy-Face Man) black

POWERS: Besides having enhanced strength and endurance, Happy-Face Man has the ability to shoot rays called "ticklers" from both hands, which cause people to laugh uncontrollably.

WEAPONS: Happy-Face Man's arsenal include a stun gun, which renders bad guys helpless. He also employs laughing gas bombs, which are self-explanatory.

ORIGIN: After a long search throughout the Earth, a strange race of aliens chose Andrew Webber as the happiest and nicest guy on the planet. These mysterious aliens abducted Webber, and modified his body cells to enhance his strength and endurance with hopes that he could bring peace, joy, and laughter to what the aliens perceived as a cruel planet.

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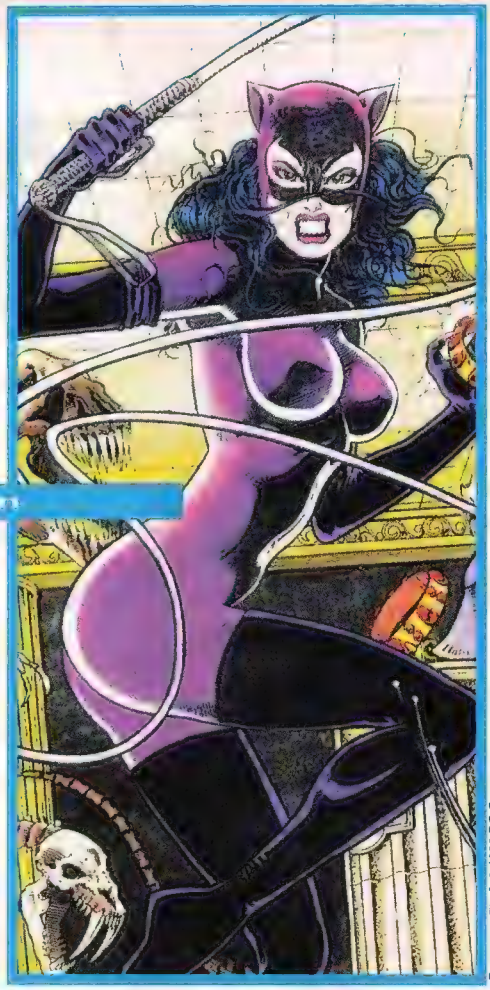
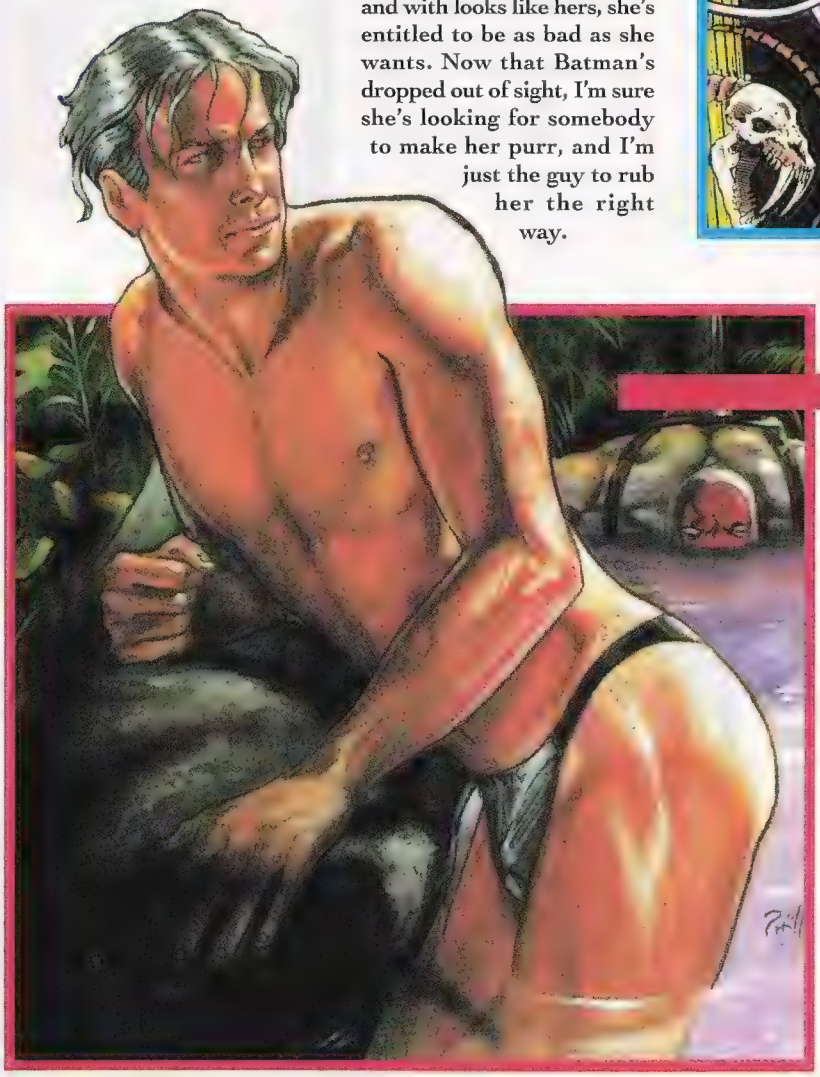


Catwoman™ & © 1993 DC Comics.

Babe — Catwoman

Body paint—or really snug costume? You decide, I'll just stare. Geez, Louise, this is one hot babe. Who cares if she's a bad girl and is into whips. You gotta take the good with the bad in any relationship, and with looks like hers, she's entitled to be as bad as she wants. Now that Batman's dropped out of sight, I'm sure she's looking for somebody to make her purr, and I'm just the guy to rub her the right way.



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Hunk — Winter

No pun intended, but this hunk is just too cool. Though sometimes his attitude makes you think he's kinda cold, he really knows how to turn on the heat. Those looks, that bod, and that sexy Russian accent really make me steamy, and if I ever start to overheat, he can snap his fingers, and poof, instant air conditioning! What more could you ask for? Actually, as part of StormWatch, he spends way too much time in that Skywatch satellite, and not enough time down here on terra firma. Sigh. ☆

MARVELVISION

AN INSIDE LOOK AT THIS MONTH'S HOTTEST COMICS!

TAKING CLIVE BARKER'S HELLRAISER TO NEW HEIGHTS

PINHEAD #1

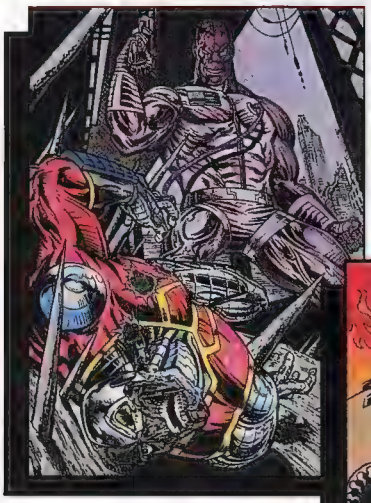
PINHEAD'S MONTHLY MISADVENTURES BEGIN HERE! THROWN BACK IN TIME, PINHEAD MEETS A SIMILARLY DISTEMPERED ANCESTOR, ARROWHEAD, IN THE WILD WEST. BY D.G. CHICHESTER, DARIO CARRASCO, AND JIM SANDERS III WITH A FOIL-EMBOSSED KELLEY JONES COVER.

HARROWERS #1

SIX VERY DIFFERENT INDIVIDUALS ARE GIVEN MYSTICAL POWERS BY AN ANCIENT GODDESS AND SENT TO SAVE INNOCENT SOULS FROM THE MALEVOLENT LEVIATHAN. BUT AT WHAT COST TO THEIR OWN? GOOD AND EVIL MONTHLY BY MALCOLM SMITH, ZINC INK, GENE COLAN, AND JOE RUBINSTEIN. FEATURING A GLOW-IN-THE-DARK COVER.

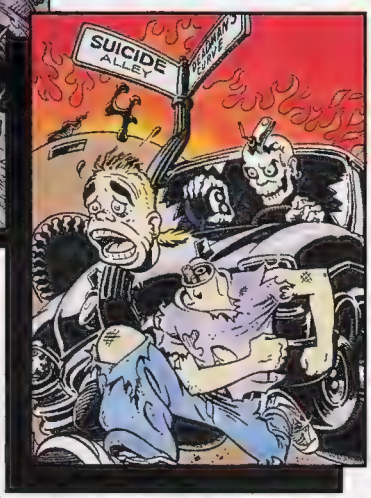
SPIDER-MAN #41

TERRY KAVANAGH AND FAN FAVE JAE LEE PIT IRON FIST AGAINST WEB-HEAD. WILL THE TWO HEROES MAKE NICE IN TIME TO STOP A.I.M. FROM SELLING THEIR NEW PLATOON ARMOR TO THE WORLD'S WEALTHIEST CRIMINALS? PART 1 OF 3.



DEATHLOK #30

THE ORIGINAL DEATHLOK RETURNS FROM THE GRAVE. AND HE'S NOT TOO HAPPY TO SEE THAT MICHAEL COLLINS HAS TAKEN OVER HIS WELL-EARNED NAME! IT'S THE OLD VERSUS THE NEW AS THE FOUR-PART "CYBER STRIKE" STORYLINE BEGINS. BROUGHT TO YOU BY GREG WRIGHT, KEVIN KOBASIC, AND GREG ADAMS.



MORT THE DEAD TEENAGER #1 OF 4

PUBERTY'S BAD ENOUGH FOR THE LIVING. TRY GETTING A DATE WHEN YOU'RE ZIT-FACED AND A CORPSE! DARK HUMOR BY LARRY HAMA AND GARY HALLGREN.

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BLOOD AND THUNDER

PARTS 3 THROUGH 6 OF 13 SPANNING

WARLOCK CHRONICLES #6
WARLOCK AND THE INFINITY WATCH #23
THOR #469
SILVER SURFER #87

WARLOCK, THE INFINITY WATCH, AND DOCTOR STRANGE JOIN FORCES WITH THE SILVER SURFER TO TRY TO END THOR'S RAMPAGE. BUT, INSTEAD OF STOPPING HIM, THEY INADVERTENTLY MAKE THE MAD GOD EVEN MORE DANGEROUS THAN EVER! PLUS, WHAT IS THE SECRET OF THE MANIPULATIVE VALKYRIE?

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BRUTES & BABES

DRAWING POWERFUL COMICS WITH
BART SEARS

Welcome back to BRUTES and BABES. This month, I thought we would take some time to take a look at some of the hundreds of VENOM and HULK plots that many of you sent in. There isn't a lot of space available, so I only have room to print eight entries. If yours didn't get printed, don't be discouraged. Remember, this was not a contest, and the ones that you see printed here may not have been the best entries that I received. The drawn plots printed here were chosen for their 'TEACHABILITY.' In other words, they were chosen because they enabled me to present the most information to you through the comments and criticisms they inspired. I hope that makes sense.

PLOTLINES

Before we move on, I would like to thank you once again for all of the artwork and letters that you have been sending to BRUTES and BABES. I have promised to respond in some way to each and every letter. All I can say is keep watching your mail.

Now, to refresh everyone's memory, here are the VENOM and HULK plots....

THE VENOM PLOT

PANEL 1. Venom, drooling, muscles pumping, swings high over the city.

PANEL 2. Close up (CU) of Venom, who is pleased with himself, having just spotted the target of his search.

PANEL 3. CUT TO (NOTE: this was misprinted in *Wizard* #20 as CU, sorry...) the target of his search, Spider-Man, hanging upside down under a ledge of a building, webbing his clothes in place.

PANEL 4. Spidey, clinging to the wall, goes about his business, coming toward the reader, and fails to see the shape looking ominously behind him. It is, of course, Venom, preparing to strike.

Some of you mentioned in your letters that SPIDER-MAN's spider-sense would have warned him of VENOM's approach, but I always thought his spider-sense didn't register on the big V. Let me know....

THE HULK PLOT

PANEL 1. Extreme close up (ECU) of the HULK'S face, slightly puzzled, a little bewildered, and, of course, slightly pissed off.

PANEL 2. Pull back for long shot (LS) of deserted city street, Hulk standing in the middle of it, looking around, thinking. The cars on the street appear as if their owners just left them in the middle of driving home. It looks like there should be people all over but that they just disappeared.

PANEL 3. Medium close up (MCU) Hulk, bending down to peer into one of the cars (your choice) whose door was left open. No answers are inside it.

PANEL 4. Medium shot (MS) of Hulk angry, slamming the door of the car, the car visibly rocking, the windows shattering from the impact.

PANEL 5. MCU Hulk, crying out in mingled rage and confusion, obviously tormented.

PANEL 6. CU Hulk wiping his sweaty face with his hand, looking miserable and depressed.

PANEL 7. ECU Hulk's face, his hand still covering much of it. Key on one eye, which is wide and staring in shocked surprise...

CHRIS PETERSON-EDMONTON, ALBERTA, CANADA

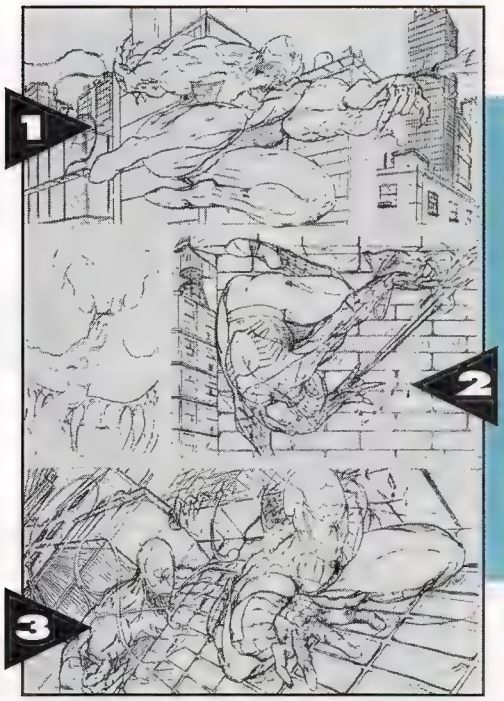
1: VENOM figure interesting, proportion good, anatomy inconsistent, trouble areas—shoulders, chest and hands. Knee butts up against panel border, which is no good. Figure appears slightly crunched down into lower right corner.

2: Cityscape poorly executed, needs referencing and better use of tools. Bad negative space created where skyline meets figure.

3: Hard to tell what SPIDEY is doing. Don't know what webbed bundle is attached to. Need to see more background to make this panel read better.

4: Nice idea, but needed space between VENOM and SPIDEY to pull it off. As it stands, it appears that VENOM is riding on SPIDER-MAN's back. Foreshortening on the arms of both figures is weak. SPIDEY'S feet break the panel border poorly, making him appear to be squatting on it.

COMMENT: Chris, your basic drawing seems pretty strong, but your backgrounds are weak. Pay more attention to breaking the panel borders, and doing it less and more effectively. Keep DRAWING!



CHRIS CLINE-GROTON, MASS.

1: Nice energy and motion. Perspective is good and building detail is varied. Anatomy of VENOM is a little weak. Some of the tangents created by VENOM and the buildings meeting aren't all that great, but they also aren't too distracting.

2: SPIDEY's pose is weak, and the flat perspective doesn't help. Pulling back a little more would have helped. The ledge is there, but difficult to read, because it's chopped at the top.

3: Nice use of perspective, although some of the building details are weak. The figures here are a little boring, and VENOM should have been a little more menacing. (Chris, note brick texture in panel 3 and 4. Be sure to be careful to match details from panel to panel and page to page.)

COMMENT: Chris, your sense of perspective and depth seems to be your strongest skill. Keep building upon it with some more realistic details. Your sense of layout is good. Work on your figures posing and anatomy. GOOD LUCK!

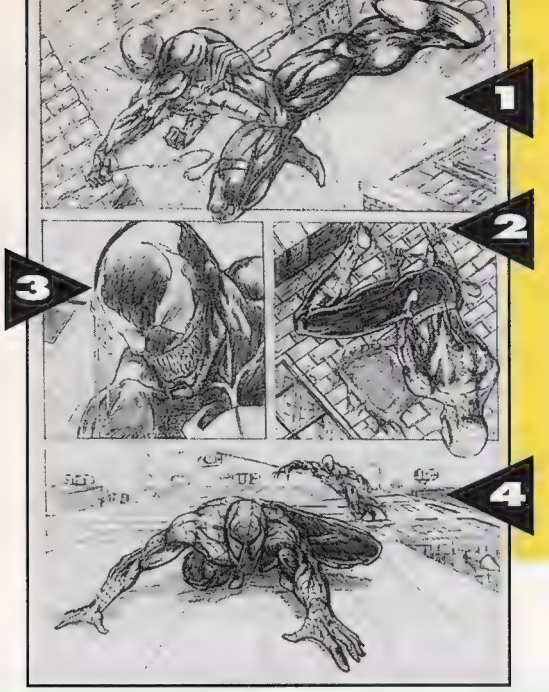
ANTHONY GARCIA

1: Powerful design in first panel, like jaw breaking border, but feet are weak and hard to read. Use of black is striking, perspective good. Building details are fine, but there needs to be more. Good directions from panel one to panel two. Some nice inking throughout page.

2: Pulled in way too close in this panel, although it is fairly clear what's going on. If you think about it, it's difficult to figure out what SPIDEY is hanging on to. He appears to be floating.

3: Nice perspective, poor building detail. Interesting angle, good posing, although the basic drawing is weak. Also would have liked to see a full figure of VENOM. Bad cut on left shoulder. Neat idea top and bottom panel same scene, but it doesn't read well or make sense. There's no story flow between first and last panel.

COMMENT: Anthony, your use of blacks, sense of perspective, and design are good, as is your inking. (The feathering is weak, and some of your tone lines are too thin.) Work on figures' proportion and anatomy, and add more detail to the backgrounds.



PATRICK L. HATFIELD-WESTLAND, MI

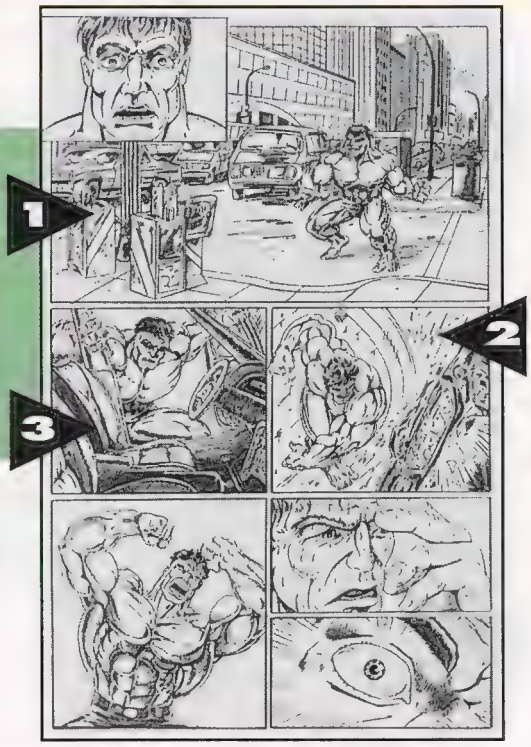
1: Good basic drawing and anatomy; head on body looks slightly broken. The layout is dynamic. Weak left foot, drawn poorly and creates bad tangent with border. Perspective okay, but weakly drawn. Some areas don't follow perspective laws.

2: Bad cropping of figure; no need to break panel border here. Pull back a little, add some perspective, and it will be clearer and more effective.

3: Nice head. Action lines interesting, but spittle and drool don't follow motion enough. Also, body no longer looks like he's swinging, and figure doesn't appear to be headed the same way as he was in panel 1.

4: Nice angle shot. Good job on SPIDEY, although he is not drawn in the same perspective as the building. VENOM should be larger and more menacing.

COMMENT: Patrick, you have a good feel for basic drawing, and your knowledge of figure is advanced. Perspective and detail is weak. Keep practicing, and keep in mind FLOW when you are telling the story. GOOD LUCK!



GEORGE MELTON-NEW ALBANY, IND.

1: Nice scene. Nice perspective on buildings. Cars are a little bloopy. Some of the foreground details are out of perspective. HULK is kinda cool. Cars don't look deserted.

2: Nice action on HULK; he's giving that door a good slam. Would have liked to see more of the car, though.

3: Good shot of the empty interior, but details are faked. (Remember: reference! reference! reference!) Hulk looks a little small; it's hard to tell he's squatting.

COMMENT: George, you have good basics drawing and a sense of perspective. Work on referencing details. Try not to separate each muscle so distinctly. Let our eyes do some of it. You're on the right track...KEEP IT UP !

ANTONIE DENNISON-PITTSBURGH, PA.

1: Perspective askew. HULK too centered. Street detail confusing; It doesn't show the area is deserted.

2: HULK figures are nicely drawn throughout. This could have worked if car detail was better, if the car wasn't so heavily cropped, and if the car was reacting more violently.

3: Fairly nicely drawn figures. GOOD JOB!, but remember, backgrounds are just as important. Figure them out and your work will really shine.

4: Nicely drawn. The major problem with your figure is lack of emotion and motion. All of the expressions and movements are kind of mid-range and laid back. Think MORE ENERGY!

COMMENT: Antonie, your basic drawing is very good. You have nice understanding of figure drawing; now work on giving it more life. Also work on details like hands; they're a little bloopy. If you can bring your backgrounds up to the figures level, you should have a pretty good chance of getting work. GOOD LUCK!

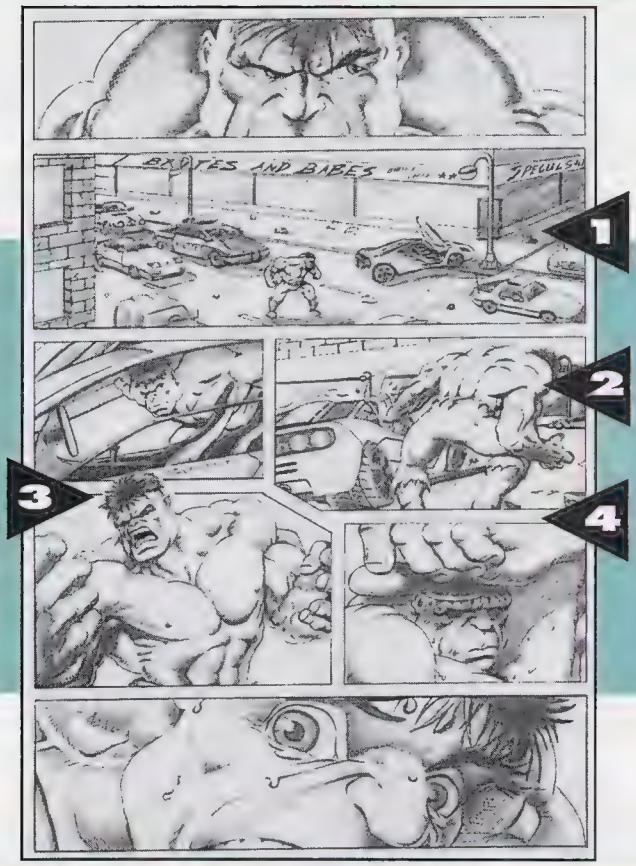
JOE TABARACCI—GALVESTON, TEXAS

1: This street is obviously deserted—good work. Perspective fair, detail fair, HULK good.

2: Interesting shot, but unclear that the car is empty. Car cropping doesn't help.

3: HULK punches car; changes emotion from slamming door. If in panel 2 his hand is on door, it flows into slam in panel 3. Car good; shouldn't crop with insert panels. Good storytelling pan in last three panels.

COMMENT: Joe, it looks like you have a pretty good sense of proportion, but your anatomy needs work. Storytelling is pretty good, but keep your panel design simple; it starts to fall apart when you get too tricky....GOOD JOB!



VUE LY—LAS VEGAS, NEV.

1: Good shot, perspective nice, most of the cars work. Weak background building detail; only one car looks deserted.

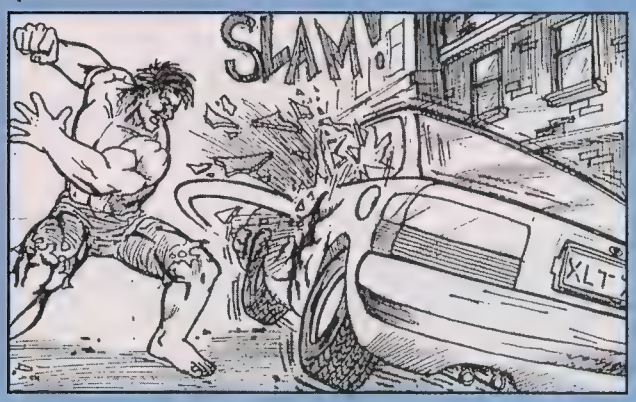
2: Interesting HULKING door slam, weak car reaction, bad car cropping. HULK doesn't appear to be standing next to car.

3: Nice HULK figure. Head breaks panel well, but if the head is going to break the panel, then the hands HAVE to do the same.

4: Bad panel design, worsened by HULK's head popping from panel 5 into panel 3, further confusing the story flow. KEEP PANEL LAYOUT SIMPLE. Once you have a handle on what goes in the panels, then you can play with them.

COMMENT: Vue, nice, crisp, penciling. Good basic drawing and decent anatomy. Work on storytelling and cropping. The page "feels" nice. Keep it up!

This panel is from DODJIE ORFALAS (I hope that is spelled correctly, the handwriting was hard to read) of Woodside, N.Y. The slam just leapt out at me. Good HULK action and good car reaction, although the car was cropped a little too much, but this really works quite well. GOOD JOB!



Well, that's the end of the VENOM and HULK plots. There was a lot of nice stuff that there wasn't room to print, and it was obvious that everyone worked really hard. That's the ONLY way to get better!

A couple of people have asked me why I was so hard on the CABLE contestants, and some may wonder why I was pretty hard on these guys. The only way to grow is to have a realistic view of your own abilities, and to make sense out of constructive criticism. I'm sure that each and every one of you has several people to tell you that your art is GREAT, but that's not my job. I'm trying to help you learn. Nothing I comment on here is meant to hurt or wound anyone; as a young artist, your growth depends upon a thick skin. Look at your art realistically and recognize all of your faults and learn from them. I constantly berate myself for all of the stupid (and not so stupid) mistakes I make every day. Learning anything takes effort and sacrifice, and it is sometimes painful. Just hang in there, and keep drawing!

NEXT! Be here next month for a BRUTES and BABES dealing with what goes into breaking down a page! (The excitement is rising ...) ALSO, next month I'll announce the SECOND SENSATIONAL BRUTES AND BABES POWERFUL ART CONTEST! Two age categories, cool prizes (hopefully) and all of that kinda good stuff. Should be fun... DON'T MISS IT!

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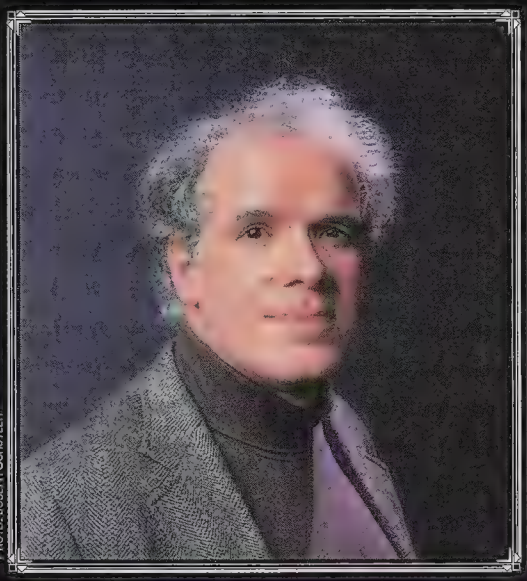


PHOTO: JOSEPH SCHUYLER

Ghost Writer

The Spectre's John Ostrander talks about one of comicdom's surprise hits.

By Jack Curtin

John Ostrander was happily pursuing a career in theater when he became "the world's oldest rookie" comics professional in 1983. Mike Gold, who was helping create the nascent First Comics, was greatly impressed with a play that Ostrander had co-written, and asked him to try his hand at a comics script. Ostrander stayed with First Comics throughout the company's entire existence.

He expanded his scripting efforts to DC Comics in 1986, plotting the *Legends* mini-series. He's been a mainstay at DC ever since.

Most significantly for the purposes of this article, he is the writer of DC's surprise hit of 1992-93, *The Spectre*, which begins its second year of publication in October.

WIZARD: I understand DC Comics has designated October as "Spectre Month." What's that all about?

OSTRANDER: It's about a lot of great things happening this month, actually. We saw all sorts of things coming together—issue #13, which is a highly symbolic number for a title like *The Spectre*...the beginning of our second year and a brand new storyline...Halloween...what else could October be but Spectre Month? And once we realized that, we decided to go all out to celebrate.

So #13 is going to have a brand new glow-in-the-dark cover by Tom Mandrake [regular artist on the series]. And a trade paperback collection of the first four issues will be released this month, also with a new Mandrake glow-in-the-dark cover. Plus, there will be a special Spectre poster out this month with—what else?—new glow-in-the-dark artwork by Tom Mandrake.

The Spectre has been a hit. I'll bet that surprised some people.

One of the first things Mike Gold, who was still with DC at the time, said to me when we launched the book was that any competent writer could do two or three good issues of *The Spectre*, but that it would all become formulaic after that, that the character was just too powerful to keep interesting. I told him he was wrong, and I like to think we've proven the point.

The problem, in my opinion, is that previous writers too often either treated the Spectre as a plot device or changed or depowered him so that he became a more conventional superhero. That's a mistake. When you read about a character like the Spectre, it's because you want to see him do certain things; you want all those great images of somebody powerful enough to toss around comets with one hand or use entire planets as a batter-

Jim Corrigan is the Spectre, has been the Spectre for over 50 years, and Jim Corrigan is dead.

ing ram. That's what you pays your dime for. If you don't get that, why bother?

Certainly that's the way the character was originally conceived.

Most people don't realize just how long this guy's been around. He's almost as old as Superman—Jerry Siegel was one of his co-creators, in fact. As I say in my introduction to the paperback collection coming out this month, the Spectre was conceived as a character who could give God a run for his money, and God had better have been eating his Wheaties, at that.

Now that's a great character and, when he was treated in that fashion, we got all that wonderful iconography. The image that always sticks in my mind comes from the JLA/JSA team-ups in the '70s. There's a story in which the two earths are about to merge and destroy everything and the cover shows this immense Spectre between these two planets coming together, straining with all his might to hold them apart.

That's the Spectre, as far as I'm concerned. But there have been all these other Spectres as well. At one point, early on, he was just another run-of-the-mill superhero, complete with comedy sidekick. In his most recent series at DC prior to ours, Corrigan was even alive again—or thought he was. And, back in the '70s, Michael Fleisher turned him into this really intense creature of vengeance...

I was thinking about those Fleisher/Jim Aparo issues the other day. They were very controversial in their time because of their violence, but now they'd just be standard comics fare, wouldn't they?

Oh, I don't know about that. They stood out at the time, admittedly, because there was nothing else like them on the market, but they were really pretty nasty stuff.

You did a tribute of sorts to those days in #5, I believe, where the Spectre visits Hell and is subjected to the kind of treatment the Fleisher Spectre used to mete out to the bad guys, giant scissors and such?

Oh yes. Actually, our Spectre is drawn from virtually all the previous incarnations. We decided to accept his entire past as part of his history and to blend it all together. What we did, though, was to change the focus to Jim Corrigan, to see how who he is and what he was is part of making the Spectre what he is.

Jim Corrigan is the Spectre, has been the Spectre for over 50 years, and Jim Corrigan is dead. That's the essential truth of the series. He can never really be a part of the world, is always cut off from it and from everyone. When he was alive, he was this tough-ass bastard; a hard-boiled police detective of the early Dick Tracy type. He went after the bad guys with a "let God or the courts sort 'em out" attitude: the courts if they came along easily, God if they didn't. A lot of people tried to make Corrigan as different from the Spectre as possible, but Corrigan is the Spectre.

One change we made was that Corrigan never has gotten his instructions from Beyond quite right. He has been sent back, not just to punish evil, but to understand it as well, to figure out why evil happens.

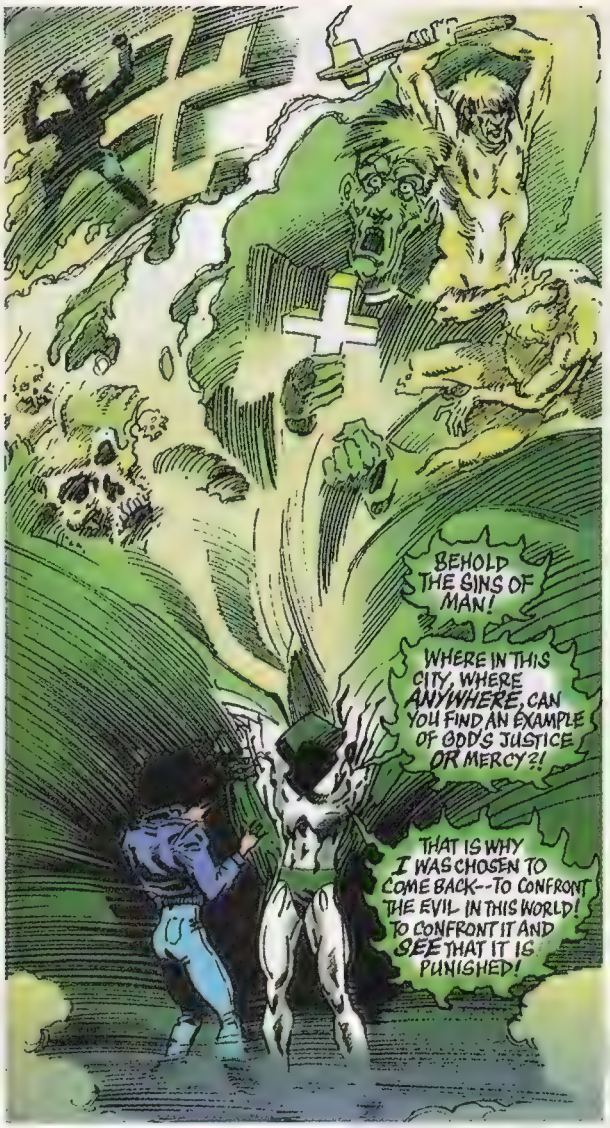
I thought that was the single most significant thing you added to the legend.

It gives the character somewhere to go. I don't like to write characters who just remain static. There is the possibility of change and growth in Corrigan. What does that mean for the Spectre? That remains to be seen.

Another thing we did was to take all the cosmic stuff and put it on the astral and psychological plane, to disassociate it from "reality." I think it makes things even scarier, in a way. We set up two rules: if the Spectre takes you into his cape, then you're operating in his world

All Spectre artwork ™ & © 1993 DC Comics.

He has been sent back, not just to punish evil, but to understand it as well, to figure out why evil happens.



and he can do just about anything to you he wants. If he comes after you because he needs something, however, and has to operate on your spiritual plane, then he's on your turf and not so all-powerful. He always enters through the eyes, by the way—another great bit of iconography.

You keep bringing the discussion back to the art, and there's no doubt that The Spectre is a great looking book. We talked about the glow-in-the-dark covers, but all the covers have been outstanding.

That's Dan Raspler's doing. He's our editor and he's a vital part of the Spectre team. In fact, when people ask me, as they do a lot, why *The Spectre* isn't part of the Vertigo line, the simple answer is "Dan Raspler." Dan is not a Vertigo editor, and Dan is as responsible for the success of the book as Tom or I. It was Dan who went around and got all these guys to do these great covers—Glenn Fabry, Charlie Vess, Matt Wagner, Mike Kaluta—I can't even remember everybody off the top of my head. The covers alone have been worth the price of admission on most issues.

You said it was a great looking book. That's more to that than just the covers, it's the whole package. You have the lettering of Todd Klein and incredible color work by Digital Chameleon. And then there's Tom. I've worked with Tom, off and on, the better part of the last five or six years. Frankly, it's just too easy to work with Tom. I tell him what I want and get out of his way and he turns in this fabulous stuff month after month.

So do you have a favorite moment, a favorite scene out of all this great work?

In #10, when the Spectre follows a dead soul to Heaven because he needs some information and the door is literally slammed in his face. The result is this huge battle in front of the gates of Heaven between the Spectre and the Archangel Michael and his flaming sword—you can't do a scene like that with your average superhero.

In preparation for this talk, I reread all the issues to date in one sitting, and I have to tell you they work even better taken as a whole than they did on a month-by-month basis.

Thanks. We structured the first year of stories very carefully. Most issues, for example, have a story element that is complete in the issue, but the underlying plot takes the full year to be resolved.

The AIDS aspect of the story was there from the start?

Yes, that's the whole motivation behind the concept of the "Reaver", this madman out for revenge. But we wanted to make AIDS an element of the story, not the focus of it. We didn't want readers type-casting characters in certain ways before they got to know them. It has a bigger emotional impact if you don't prejudge the character.

Without giving too much away, can you tell us where we go from here?

I think so. The Spectre, following the events in #12, is disconsolate, in mourning if you will. As Corrigan, he has a chance encounter with a priest, in which he is given a challenge: If he is here to punish evil, how might that apply on a global scale? Look at the Balkans—who is innocent and who is guilty? So he goes to Balkans and, increasingly, finds himself unable to decide who is innocent. And, after what I think will come as a shocking action on his part to most readers, he is faced with a growing doubt about humanity. Maybe the world isn't worth saving.

So, for the next six issues, in a story called "The Judgment of the Spectre," he's going to decide whether or not the earth should be destroyed. As things develop, a lot of the other DC supernatural characters, like the Phantom Stranger, are going to line up against him. Their message is "you won't be allowed to do this, you know," and his reply is "I haven't decided whether to do it or not, but if I do, who is going to stop me?"

Hmmm, I guess I'd better not even ask if there's going to be a third storyline.

Well, the Spectre has been a pretty successful book, if that gives you any clues. [laughter] ☆

Jack Curtin is a freelance writer based in Pennsylvania.

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Industry book notables discuss what makes a comic book scary...

ON THE EDGE OF THEIR SEATS

BY

BRIAN CUNNINGHAM

ROB SAMSEL

PATRICK DANIEL O'NEILL

BEWARE, MY LITTLE PRETTIES! IN THE SPIRIT OF HALLOWEEN, WIZARD IS ABOUT TO TAKE YOU INSIDE THE MINDS OF LEADING INDUSTRY WRITERS, ARTISTS, AND EXECUTIVES LIKE JIM SHOOTER, NEAL ADAMS, DAN JURGENS AND OTHERS TO HAVE THEM TALK ABOUT WHAT THEY FEEL MAKES COMIC BOOKS SCARY.

BEFORE YOU WARILY VENTURE FORTH, HEED THIS STATEMENT—CREATIVE MINDS CAN SOMETIMES BE REALLY SCARY. AND WHEN THOSE ARE THE MINDS OF PEOPLE WHO CAN SOMETIMES DELIGHT IN KEEPING YOU AWAKE AT THREE IN THE MORNING, IT BECOMES EVEN SCARIER. THERE ARE FEELINGS OF BOTH FANTASY AND REALITY—AND YOU KNOW WHAT A TERROR REALITY CAN BE.

SO SIT BACK AND ENJOY THEIR STATEMENTS OF TRICKS—AND TREATS. AND, BY THE WAY, HAPPY HALLOWEEN.

Neal Adams, publisher of Continuity Comics, fan favorite artist of *Batman, Deadman.*

I don't know if anything has struck me as being scary besides the old EC stuff, which was definitely scary. As far as scary comics today, I don't think in terms of scary comics or stories as much as there are scary art styles. For example, Berni Wrightson's artwork, when he was doing his scarier stuff and by the nature of the way that he drew it, seemed more scary. In many ways, the art style contributed tremendously to the scariness of the story. I think there are certain people who do scary stories better than other people.

The other aspect of scary stories is that I think as you get older, different things scare you. When you're a kid, a scary art style tends to scare you, but as you get older, a story like *Watchmen* tends to scare you because it talks about things that are frightening; things that scare you, that can undo you, and can affect your life. Things that are real-life scary. So you switch from a fantasy-based scariness, where the bogeyman's in the closet, to a reality-based scariness, where Nazism could rise again.

In a nutshell, there is a certain wonderfulness about harking back to the old EC Comics or looking at Berni Wrightson's stuff or Kelley Jones' current work. Jones definitely has a scary style that, whatever he draws, tends to be more scary for little kids. In a way, it's a safer kind of scariness. It doesn't do so much but implies, by the style of the art, that it is scarier than it really is.

Mike Allred, writer and artist, *Madman Comics.*

I remember an EC-style story where someone was searching for the Fountain of Youth and wanted to live forever. After reaching that goal, they found it a curse,

Crypt-Keeper, Vault-Keeper, Old Witch © 1952 William M. Gaines.

and I found that scary. Or when somebody is trapped in a hellish existence forever, or where somebody is forced to do the same thing over and over in Twilight Zone-type stories.

There's nothing recently in comics that's really scared me. There's some creepy stuff, but nothing really bone-chilling. Maybe it's something I should aspire to. There are stories that illicit a horrific reaction like Alan Moore and Eddie Campbell's *From Hell* and Neil Gaiman's *Sandman*, but those are far and few between. I'm sure there are others that I haven't had time to read yet. Maybe they do exist in today's comics.

Peter David, writer of stuff.

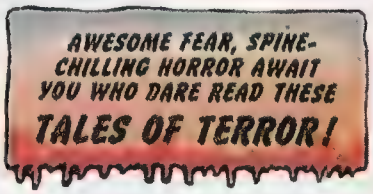
The scariest type of thing you can do is when someone totally innocent and blameless dies, because it's a reminder that the world is an utterly capricious place and the heroes don't always manage to succeed in protecting the innocent. The reason for the heroes is that they are idealized protectors of the helpless, and sometimes even their efforts aren't good enough. For example, many years ago, there was an issue of *The New Gods* that featured a group of characters called the Deep 6. Into the middle of the battle between the Deep 6 and Orion and Lightwave, there wandered this crotchety guy and his son, who was a pacifist, and his daughter, who was just trying to stop them from arguing all the time. The son wound up sacrificing his life in order to save his father. As a kid, I found that terrifying. I was personally devastated by that because it was the first time that I'd seen someone who was an innocent just die in a comic book. It made a tremendous impression on me! I kept waiting for it to turn out that the son was all right, but he wasn't, and that was kind of a reminder of how terrifying a place the world can be.

Robert W. Gibson, writer, *Captain Harlock*.

Well, for a start, if anyone is in jeopardy, we should care about them. That's why kids and pets are so effective in the victim role. But, too often, they're a cop-out for a writer not being able to come up with a sympathetic character.

Personally, I'm more scared by personal horrors, things that could realistically happen to me. A good example of this is something Stephen King pointed out in *Danse Macabre*. He thought the scariest thing in *The Amityville Horror* was when they lost the check and couldn't find it.

On the other hand, a lot of people I know are not at all scared by everyday horrors, but more by the Lovecraftesque method of having a threat to your perception of reality, so that the horror is finding out that the very beliefs you have based your existence on are threatened (along with your physical being). Sort of the difference between the very realistic horror of a young boy being stalked by a very large and rabid dog in *Cujo*, and the fantastical chills of a merry-go-round that ages (and finally kills) an old man in *Something Wicked This Way Comes*. Personally, I found the latter fascinating but unthreatening, and was gritting my teeth all through the former.



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Steven D. Grant, writer, *Spectacular Spider-Man*.

The most frightening stories are the ones that drag the reader from a solid fantasy into a slippery and elusive reality.

I don't think I've ever read a scary comics story. I remember I thought "The Anatomy Lesson" in *Swamp Thing* was genuinely scary, but it's been so long since I read it, I can't remember why.

Alan Moore had one scary story in which basically nothing happened, "Bogeyman," about a roving serial killer. The scary part was when he laments that killers like Ted Bundy don't deserve the attention they get, because they're failures; the ones who got caught. Scary is when a genuinely evil concept bumps into your life for the first time, and you know it's true.

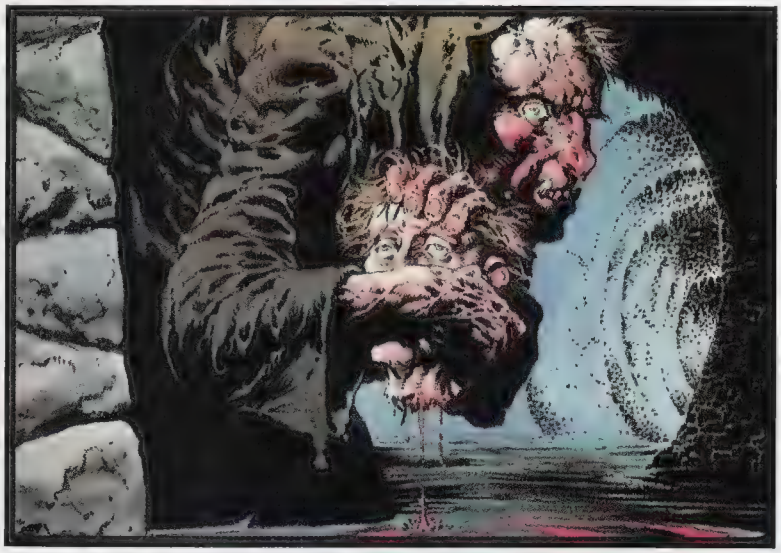
It doesn't happen much in comics.

Jack C. Harris, former DC editor.

Scary comics depend a great deal upon the situations surrounding your original reading of them. For instance, when I was about 11 or 12, I was visiting my second cousin who lived on a farm at the edge of a deep woods.

I awoke one morning, while visiting there, just as the sun was coming up. It made an eerie light in the unfamiliar bedroom of a very old Kentucky farm house. There was, however, enough light to read by. I reached down and picked up one of my cousin's horror comics. I do not recall what book it was, but I remember the story: A man entered a small, square, metal-walled room. Inside the room was an old man. The first man had come seeking treasure, because there was a story that the old hermit in this strange room has a secret treasure. In reality, the room itself was the treasure. It was actually a machine that opened a doorway to another dimension.

The old man told of how he entered the other dimension years earlier and how it was a dark place filled with dead, gnarled trees and small gob-



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lin-like demons. He fled back through the machine room's door, slammed it, and passed out. When he awoke, he realized that he could not be sure which of the two doors led back to his own world. The entrance door and the exit door were identical. If only he had been facing the doors when the intruder came in! The intruder realizes that he, too, has forgotten which door he had used to enter. Now, in stark fear, he is afraid to leave the room too, trapped there with the hermit/inventor until someone else from the real world enters.

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The flashback image of the demons reaching out for the inventor in the dark dimensional world, first viewed in the dim and eerie light of a Kentucky dawn in an unfamiliar, creaky house haunts me to this day. Nevertheless, I would love to find that truly scary comic once again.

James D. Hudnall, writer, *Hardcase*.

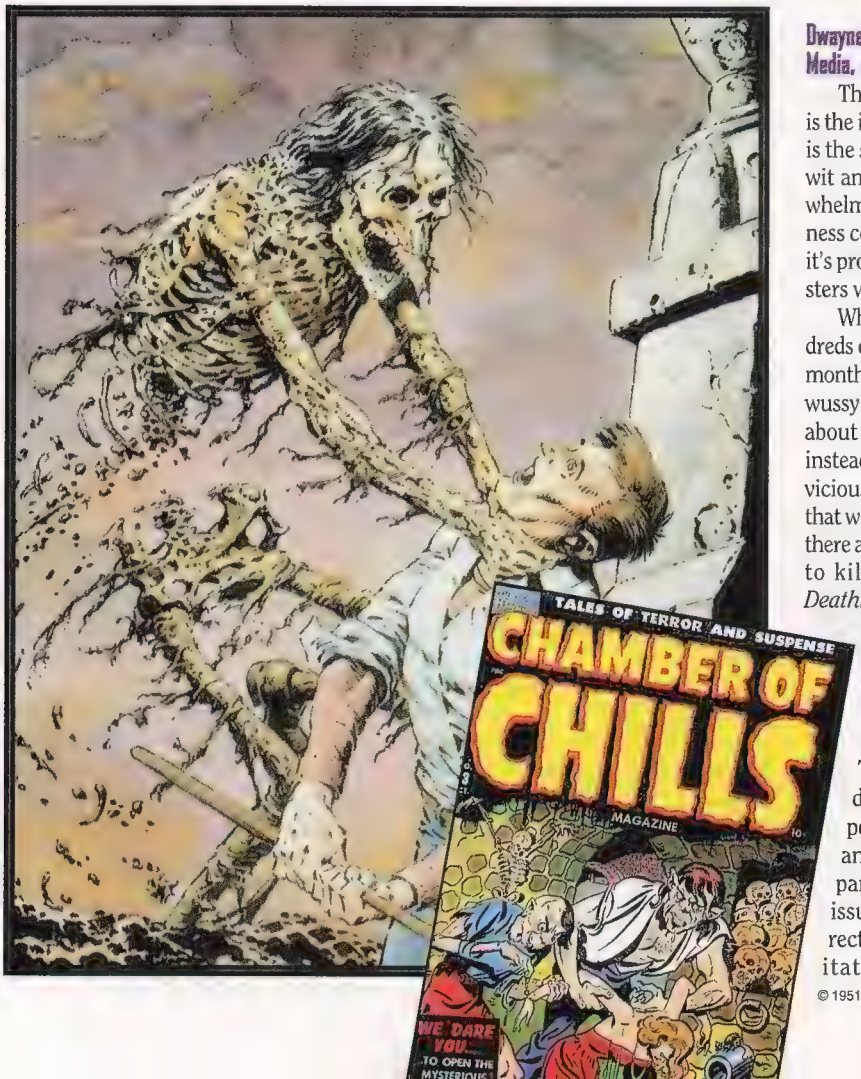
I've never found any comics story scary, per se. But I've read some disturbing ones. The most disturbing story I can remember was one I read as a kid. It was in some old Charlton horror comic of the 1960s and was about this giant hand that came out of the sewers (it had a snake-like arm and you never saw what it connected to). The hand would grab people and crush them into little mushy balls, and all their blood and juices would be sucked up by these holes in the palm of the monster's hand.

It was so surreal and bizarre a concept that it really bothered me after I read it. The best horror works on implication rather than what you see. It suggests something terrible without giving the details, so your imagination fills in the gaps.

Dan Jurgens, writer and artist of *Superman*.

To me, the scariest aspect of a comic book story, with what you can achieve with the reader, is the uncertainty of what will happen. If the reader is totally uncertain about whether or not a hero or a particular cast member will survive, the reader will then believe that character can die or have something significant happen to them. Until you get to that point, I don't think you honestly can scare the reader. That's sort of how I try and approach it. It has to come with some convincing characterization, and also a convincing plotline and set of circumstances around it.

One of my all-time favorite stories that had the most impact on me was an issue of *Detective Comics* in which the Batman and the Manhunter teamed up by Archie Goodwin and Walt Simonson, which, I believe, appeared in 1974. At the end of the story, Manhunter died. That had a profound impact on me because there was no fan press back then. Nothing like that reported the fact that Manhunter was going to die in that issue. When I read that issue, I said, "Whoa! I can't believe this!"



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ON THE EDGE OF THEIR SEATS

Len Kaminski, writer, *Iron Man*.

The same thing that makes any story scary: enough verisimilitude to convince you that the horrible things you've just read about could happen to you—or someone you love—any second now.

Tom Luth, colorist, *Groo the Wanderer* and *The Mighty Magnor*.

I believe that the scariest stories revolve around our deeper psychological fears: mortality, rejection, abandonment, etc., and to a lesser degree, our phobias, such as heights, confinement, etc. Blood 'n' guts are a quick way to get a scream from the teen-age movie-goer, but I find that usually is a cheap rush. Slowly built psychological tension, the fear of the unknown, the fear of confronting one's fears, or discovering a horrible truth are more terrifying, and will stick with one longer than the "gotchas" we see so much of these days.

Dwayne McDuffie, editor-in-chief of Milestone Media, writer, *Hardware* and *Icon*.

The scariest thing going on in comics is the idea that physical force and violence is the sole solution to problems, and that wit and intelligence is not. It's an overwhelming trend that says moral correctness comes out at the point of a gun, and it's probably scarier than any of the monsters we are creating to frighten people.

When I wrote *Deathlok*, we'd get hundreds of pieces of mail over a two-to-three month period demanding to get rid of this wussy guy (Deathlok) who kept thinking about what he did before he did it and, instead, put in somebody who was mean, vicious, and would kill. There were kids that were really fond of saying, "Of course there are always situations where you have to kill somebody in order to win." *Deathlok* dealt with that stuff from one angle, and the stuff I write now deals with it from another angle.

Nelson, writer and artist, *The Eudaemon*.

What makes comics scary? That's a good question, because different things scare different people. When I was a kid, there was an issue of Batman that scared the pants off of me. In this particular issue, if my memory serves me correctly, I believe the Joker had decapitated the Boy Wonder before

ON THE EDGE OF THEIR SEATS

Batman's very eyes. At that tender young age, such a scene was enough to make me lose sleep at night. To this day, I still don't know what issue that was. I am sure that now, taking into consideration that I am quite older, reading that issue would not be as wonderfully traumatic as it was back then.

Just about all of the comics that scared me were the ones that I had read when I was a kid. This is, of course, because kids in general scare easier than most adults.

Why? Because adults have the capability to differentiate between fantasy and reality. A grown man may not be afraid to see a horror film, but that same man knows the realistic dangers of riding the subways at night.

So what this all boils down to is that we all have fears, and every once in a while a writer will strike that one nerve that exists within all of us. That's what I think makes comics, or any medium, scary.

Bill Neville, artist, *Elfquest: New Blood*.

Superman #75 scared me because so many people were buying it—and I was horrified that the first exposure many people were having to modern comics storytelling was such a vacuous example. Oh, you wanted to know what makes a story scary...that's an entirely different question. But from the perspective of someone who draws comics, it's nigh impossible for a comic to scare me; I know it's all just lines on paper. And although I don't get scared by it, seeing a villain like the Punisher marketed as a hero does make me ill at ease.

WEIRD

Jerry Ordway, artist, *WildStar*.

Polybagging. Because it's always scary not knowing who wrote or drew a comic book. Actually, I think it's the fact that the image is one panel. It tends to leave an indelible impression on your mind more than a movie scene, because they're more drawn out. You can always go back to that one panel and say, "Whoo...that's disgusting!" Some of the scariest stuff to me has always belonged to Berni Wrightson. His old Warren Comics stuff had some pretty frightening images.

Jim Shooter, president and editor-in-chief of Defiant.

The comics medium draws its intense power from the absolute control the creator has over the graphic information conveyed. Everything can be *perfect* in a comic book panel. Every cape can blow in the wind just the right way. Every detail of every scene can be crafted to convey or embellish the message. If the message is horror, then a good comics creator can deliver compelling, terrifying, *perfectly horrific* images that can become ingrained into our consciousness in a way that no other medium can match.

Len Strazewski, writer, *Prime*.

Scary comics tap into the reader's unconscious. The most frightening comics are like dreams, dragging the reader from a solid reality into a slippery and elusive fantasy. Monsters aren't scary, but finding yourself in an unfamiliar landscape filled with unusual, threatening images can be—especially if you are vulnerable and unprepared.

Mark D. Verheiden, writer, *The American*.

I'm don't know that I've ever been "scared" by a comic, but I know what isn't frightening. First off, forget gore. Even when done well, it's usually for shock effect rather than genuine chills. Comics will never be able to compete with film on a sheer visceral level. We've got to go deeper and find the psychological truths behind fear. Done right, a paper cut can be infinitely more frightening than "the mad slasher." Depends who's cut—and what's on the paper.

One of the scariest things I can remember happened while I was swimming in a deep lake. I was maybe 12, having a great time diving around, when someone tossed me a Plexiglas swim mask. I slipped the mask on, went under for another dive—and suddenly I could see. Or rather, I couldn't see; the water below me was an empty, inky gray. All at once, that cool, inviting lake had become the most frightening thing in the world because I knew something was down there, just out of sight, waiting—and that awful dread scared me more than a thousand copies of *House Of Mystery*.

But you want to know what's really scary? I'm just waiting for the day when a comic captures that same feeling.

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Lawrence Watt-Evans, comics historian.

I don't think anything scares me any more, though that early issue of *Sandman* with Dr. Dee in the diner came close.

When I was a kid, though... believe it or not, "Groot, the Thing from Planet X", who appeared in an early issue of *Tales to Astonish* (#13, I think) scared the heck out of me. Groot was a giant walking tree who showed up and announced that he'd be taking a town from Earth back to Planet X to experiment on. Kirby art. Great gloomy coloring. Villagers with torches. Killer trees.

Mel. White, writer/artist, *Furrlough* and *Wild Life*.

Really, nothing in comics scares me. We've seen it all.

Think of a magic show where the magician shows you each trick ahead of time. When you see it again (and again and again and again), you simply yawn and say "oh. There it is again." We've seen blood, guts, gore, kids in trouble, the innocent stalked and mangled too many times. Covers drip red, strange Gigeresque beasts lurk on covers and in pages, and heroes whose morals and motives are not much different from the villains they chase stalk reaper-like through fields of newsprint.

To be scared by something means that you value the thing in danger and that there is some real threat to its existence being ended. The second observation I'd make about effective horror is "don't overdo it." Violence is like an addictive drug—after awhile you develop a certain level of tolerance or indifference to it and it takes a much stronger dose to produce a memorable event. ☆

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TRIBAL THOUGHTS

LARRY STROMAN AND TODD JOHNSON DISCUSS THE IDEAS BEHIND THE FIRST TITLE TO LEAVE THE IMAGE FOLD.

By Dwayne J. Ferguson

"THE IDEA FOR TRIBE CAME FROM AN ACCUMULATION OF THINGS, A COMPILATION OF THINGS I'VE ALWAYS WANTED TO DO," EXPLAINS LARRY STROMAN, ARTIST AND CO-CREATOR OF THE NOW SELF-PUBLISHED TITLE.

"WHEN YOU HAVE A DESIRE TO DO STUFF, YOU DO AS MUCH AS POSSIBLE IN THE BOOK."

ALL *TRIBE* ARTWORK ™ & © 1993 LARRY STROMAN AND TODD JOHNSON.

"It just came from our idea of things we'd like to see in a superhero comic," adds the writing half of the creative team, Todd Johnson. "We'd imagine situations like if we had a speed character he would be like this. If we had a big guy character, he would be like this and so on."

After one issue published with Image Comics, *Tribe* is moving to Stroman and Johnson's newly established company, Axis Comics. As reported in *Wizard* #25, Image says *Tribe* was dropped. Johnson and Stroman, however, refer to themselves as "the first major creators to leave Image," suggesting the separation was initiated by the creators, not the publisher.

Stroman began his professional career in comics a little over a decade ago, providing backup stories in *American Flagg!* under the guidance of Howard Chaykin. After two issues of *World's Finest Comics* at DC comics, he went to Marvel, doing art for *Amazing High Adventure* (which didn't see print for two years), as well as a seven-year stint on Epic's *Alien Legion.* In the midst of a series of fill-ins on titles such as *Cloak and Dagger, Wolverine,* and *Ghost Rider,* he became the regular penciler on the revised *X-Factor* (with writer Peter David), and co-created *Darkstars* with Michael Jan Friedman for DC.

Tribe marks Johnson's entry into the comics field. "I've known Larry for four years," the writer explains. "He was one of my first guests at the comic shows I used to throw. Larry used to ask to see some of my writing, and he liked what I was doing at the time. When the move to Image came, he called me up and asked me to write his new book. Of course, I said yes!"

Johnson has found that the comics industry is somewhat different from what he imagined. "It's a hard-core tough business arena. It's not the camaraderie I thought it would be. You've got to have your paperwork right."

Asked for the main premise behind the book, the creators have differing views. "It's just an action superhero book," Stroman answers.

But Johnson goes into it more deeply. "Individuality. Not all people are just good or evil," he responds. "In comics, a person gets a superpower. You either terrorize people or join the police force. Tribe is not your standard team. Most people don't know that the name of the team is not Tribe. Tribe is the name of the book. These people are together as loose-knit organizations. Once they resolved why the joined the team, it's over for those characters. Say someone stole your bike. Once we get it back, we finished what we started to do, then it's over. So some people stay and some won't. We don't become a gang because we got our bike back.

"They do what they came to do and then they're outta there."

THE STORY ARC IN TRIBE WILL INTRODUCE A NUMBER OF CHARACTERS. AMONG THEM ARE:

BLIND SPOT—Murdock Ellison, the team leader. Wears a stealth body armor and can turn invisible.

SHORT ORDER—"A tragic case," according to Johnson. "He has cellular cancer and he has to split up. Each time he splits up, one or two of the little guys dies, which are bad cells. He joined not because he wants to be a hero, but to find a cure."

STEEL PULSE—Encased in a kind of living metal. He got caught in a liquid alloy he was working on designed to be sprayed on soldiers to make them bulletproof.

HANNIBAL—Manipulates different forms of energy and expels them from his fists. "You'll find out a shocking fact about him soon," Johnson notes. "Look for hints throughout the next few issues."

ROSALYN—"The mystery woman," says Johnson. "She's very powerful. Everyone is going to love her!"

THE FRONT—He can bend the perception in your mind within a certain radius. If he loses his concentration, he loses everything. "Every woman and every guy is seeing what they perceive as the greatest image he's currently presenting," Johnson says. "He can't make something out of nothing, but he can take a beat-up car and make it look like a Ferrari. Or he can take a bar stool and make it look like a great bar stool. Blind Spot is going to have a long talk with him soon about the problem The Front has with his perception of himself."

Johnson and Stroman (here) refer to themselves as "the first major creators to leave Image."

Photo: Al Ortega © Wizard Press

While Johnson easily picks out the character he relates to the most—"Blind Spot, because he's the team leader and it's easier to write from him as the focal point because I base some of it on my own experiences."—Stroman is somewhat more non-committal toward which character he relates closest to. "All of them, because they're all based on something, or something I've had some interest in. I wouldn't stick a character in a book without some sort of significance," he says.

An interesting part of the Tribe world is a company called Rumble Wear. Johnson says they were intended to be an integral part of the Image Universe (a plan that has apparently been changed).

"Rumble Wear was supposed to be the place that makes all the clothes most of the superheroes wear in the Image Universe," he explains, "especially the government-contract guys like Youngblood, but not Spawn's costume, because no human could make that one. In #5, we're going to have a huge fashion show. Once a year, the character Chris Velvet holds this fashion show where there is a truce between superheroes and villains. It's like the movie, *The Highlander*—they wouldn't fight in the church. You could be sitting next to your worst villain, and they wouldn't fight. Rumble Wear also makes clothes for villains."

And, in this day of interlocking merchandising, Stroman and Johnson are marketing a line of T-shirts and caps with the Rumble Wear label, as well as a set of trading cards, produced by a company called Press Pass. "We're going to do a series of trading cards which, when put together, will make an actual story," Stroman points out, "with full 'burn your retinas out' color. Each page will be nine cards, and there will be a full-page pin-up on the back."

WITH TRIBE FOCUSED ON THE WORLD OF BOXING, STROMAN AND JOHNSON DREAM OF 'HITTING' THE BIG SCREEN: "THIS IS BUSINESS," SAYS JOHNSON.

Tribe #1 has sold in excess of 1 million copies. "It's the best-selling African-American comic book in history," reports Johnson.

The *Tribe* creators aren't neglecting the possibilities for other areas in which their creations could thrive. Movies and television are in their minds, as well, and they're not picky about which one. "Both," Stroman chuckles. "A major motion picture soon to be a television series."

"Definitely," Johnson agrees, "We'd like to expand upon all aspects of the media. This is business."

Fan response to *Tribe* so far has been excellent. "We've sold over a million copies of #1," Johnson reports. "The response has been incredible. It's the best-selling African-American comic book in history. The consumers control the comics. They tell you if it's great or bad."

Whether that reader enthusiasm for the Image *Tribe* will transfer over to the Axis-published version is, of course, another question. ☆

Dwayne J. Ferguson is the creator of the new action-figure line, Snailiens, *the author of the all-new* Hamster Vice *series and the best-selling graphic novel* Captain Africa: the Battle for Egyptica, *and co-publisher of the anthology magazine* Bronze Knights Illustrated.

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TAKING ITS "Q"

Q-Unit leads readers on a wild ride of excitement and entertainment

By Marc Wilkofsky

Imagine yourself as a prisoner in an enormous, desolate jail, chained to not a wall, but a ruthless killing machine, which can destroy you instantly and mercilessly. While you are chained, you are required to do certain deeds–such as fight your jailer's enemies, who wish to take over the prison–in order to survive. Most of these deeds go against your personal morals, but the more you pull this chain or try to rebel, the more it pulls you into the machine. Now imagine this chain is in your *head*–and if you go against your jailer, your very brain rebels against *you*, and you are no more.

This is the troubled life you lead if you're a member of the Q-Unit. Its breathtaking adventures will start in September with Harris Comics' new, ongoing action/adventure series, *Q-Unit*. Creators Karl Altstaetter and Robert Napton will be bringing this team's explosive life into our reality every month, with well-produced, engaging stories that will truly pull readers in from the first action-packed page.

These stories are a result of months of steady, hard, but enjoyable work for Altstaetter, the series' artist/writer, and its scripter, Napton. "We first began work on it in early 1992," Napton recalls. "We both created it. We came up with the basic idea, and went from there. We spent a good nine months working on it, and we plotted out two or three issues before we started showing it to publishers. Around the San Diego Comic Con of 1992, we connected with Harris, and it all went on from there."

Harris, a fairly well-established company which started venturing into the comic book market in 1991, was very impressed by the project, according to Associate Publisher and Editorial Director Meloney Crawford Chadwick: "One of the attractive things to Harris was that it was presented as a complete package that was ready to go," she says.

The story is a complex, but highly intriguing one that takes place in a galaxy light years from Earth called the Braxis Sphere. It concentrates on a truly diverse group of political prisoners who are individually captured and forced to work together for the powerful Braxian government.

Altstaetter says that "this isn't the only Q-Unit. There are other Q-Units throughout the galaxy of Braxis, they're just different people who have been picked up." Each member of this particular unit, Napton says, "is a different type of alien, and the main character (and leader) Alexander Duarte, is the only human. The story sort of focuses on him and how he interacts with these other people, but all the other characters are fully realized and are equals within the story."

"The main stuff deals with the missions they're sent on, and the problems they have morally with what they're forced to do," says Altstaetter. Unfortunately for these people, they have absolutely no choice in the matter. After each person is captured, an explosive device is implanted into their brain as part of a sophisticated translator unit. This device will be detonated as a fatal punishment for any act of rebellion against the government. (Talk about a killer migraine...) This enforced dilemma is where the foreboding "Fight or Die" Q-Unit slogan comes from, and also connects to the team name: Q stands for Qwetrok, a Braxian word which roughly translates to "trading allegiances rather than dying," according to Crawford Chadwick. Altstaetter says this dilemma affects all the members differently. "Some of them care less. All of them have the problem that they can't be free," Altstaetter says. "Some of them take it harder than the others, and some just say, 'Well, this is where I'm stuck, so I'm just going to do my job'."

Most of the characters reluctantly doing this "job" have previous "work experiences" that would shock any prospective employer. Take the beautiful Reza, for instance, a woman who was auctioned off as a child due to her body-covering birthmark which has aphrodisiac-like properties, and trained to be an assassin by the man who bought her, a master assassin himself.

Although Reza is a fine blade-wielding combatant, her introvertedness causes her to fend off other members, with the exception of Gaijaxx, the former prince of Kaitai, and Ruttard, a mercenary. These two partners-in-pirating were brought together when Ruttard saved the former prince from enslavement by the Troktau, an evil race that roams the galaxy. Gaijaxx not only has fantastic combat skills, but also the ability to alter his mass, which increases his already sizable strength and agility. The short but savage Ruttard, meanwhile, is

"It's pretty darn violent by virtue of who the characters are. For those of you who like death, you'll get your death."

"just a straight killer," says Altstaetter. "Of all the characters, he's the most comfortable with the situation. He's likable, but he's possibly the most psychotic, and most dangerous, of them all."

On the other extreme is Etana, a priestess from a world of mystics who has telepathic and teleportational abilities and can transform psychic energy into a weapon. "She is a reluctant combatant and a non-aggressive pacifist and, to a certain degree, is the moral conscience of the team," Napton notes. "She doesn't run around saying, 'what you're doing is wrong,' but she provides sort of a moral sounding board to the characters in terms of what they're doing and who they are as people."

These other team members include the somewhat-repulsive Maxon, a mission specialist who has mystical powers similar to Etana's, and Grox, a split personality/two-characters-in-one shapeshifting monstrosity whose dominant personality is that of his little 8-year-old sister, Wix. Wix can unexpectedly turn into the massive Grox, and, although they're both aware of what's happening, control passes to him.

As for control of the entire group, that role was given to Duarte, an incredibly intelligent scientist from the late 1940's whom the Troktau captured from Earth and genetically experimented on, hoping to create a "super-soldier" for their use. Rescued, and then trained, by the Terrangers, a spacefaring group, he discovered that, as Altstaetter says, "he could move faster, and was stronger. He also has the power to disperse huge amounts of energy; the Troktau turned him into a human psychic battery." He soon became the leader of the Terrangers, whom he shared many adventures with, but then was suddenly forced by the government to become the Q-Unit "boss".

Although he is a very reluctant leader at first, circumstances serve to change his mindset. In the first story arc, Duarte comes up against General Derge, a Braxian war robot created by Proc Valta (the tyrannical Braxian chancellor who orders the Q-Unit's missions) to destroy the Terrangers. Duarte has a personal stake in this mission, and initially that's what keeps him involved with the Q-Unit. Then, as time goes on, he develops loyalties to the other characters in the group.

The other Q-Unit "leader", and definitely one of the book's more interesting characters, is the Recognizer. Napton says he's "a synthetic being; he was created by the Braxian government as the kind of warden. He controls the explosive implant in their heads, and without any hesitation, would detonate it if they don't obey him. He's highly intelligent, and very strong, and shows a great deal of tactical knowledge in various combat scenarios. The thing with the synthetics is they aren't like androids. They aren't

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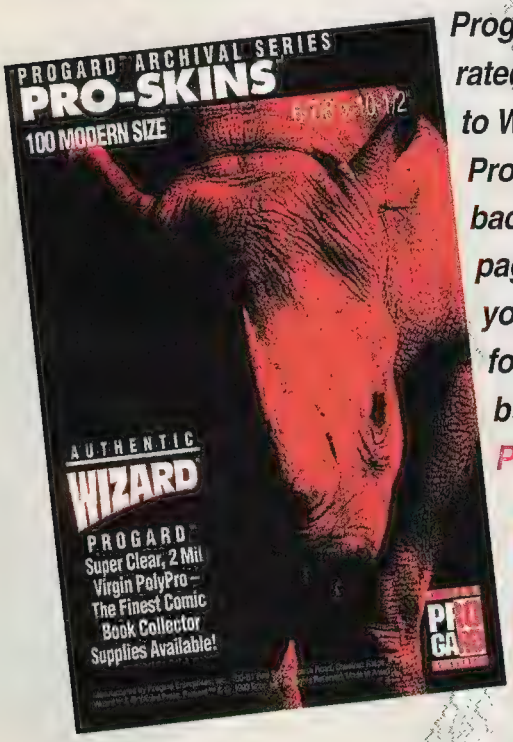

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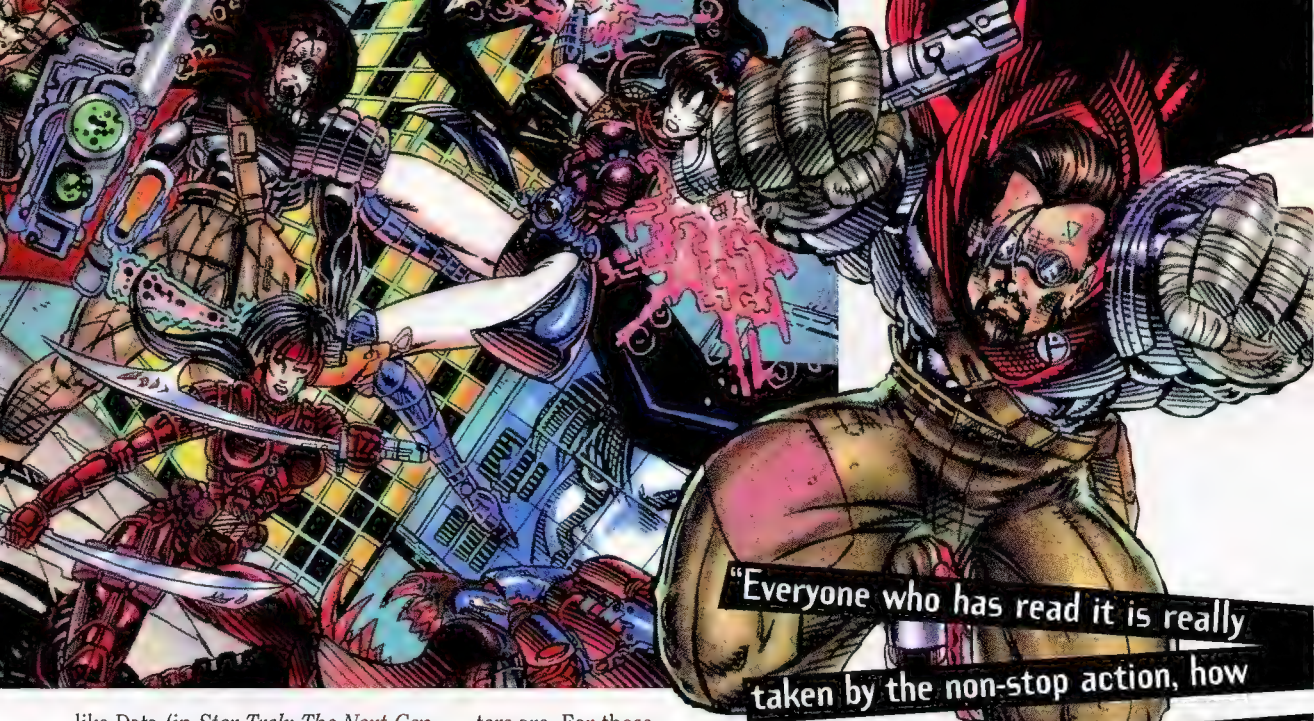

"Everyone who has read it is really taken by the non-stop action, how interesting the characters are, and are blown away by the art."

like Data (in *Star Trek: The Next Generation*). They have limited emotions."

The Recognizer doesn't always join the battle, as Napton notes. "He stands aside in certain situations and tells them what to do by feeding telemetry into their implants," says Napton. "They do have debriefings; it just depends on what we're trying to achieve dramatically. (The members) have their own will. In a combat situation, he'll give them general parameters–their general attack plan might be laid out by him–and then they're free to do their thing as long as it's against their opponent."

Q-Unit members "do their thing" in the first major plotline, when they're sent on a mission to recover a stolen piece of technology. "It's a chip–a CPU (Central Processing Unit) kind of thing, but more complicated than that–that's very important to the Braxian government. This leads to a pretty dramatic sequence of events," Altstaetter says. The plot moves along at a breakneck pace as the team members bravely fight for the chip's recovery, trying to stay alive.

As for the individual characters' personal lives, specifically their past lives, Altstaetter mentions that, "The story is not linear in the sense that we see all the characters in whatever context they're in and then they're all brought together. We're just not going to deal with it that way," he says. Altstaetter adds that the nature of certain missions, and the people the team confronts, will serve to reveal the individual characters' backgrounds.

Regarding the book's obvious violent nature, Altstaetter notes that, "It's pretty darn violent by virtue of who the characters are. For those of you who like death, you'll get your death. If somebody dies, we wouldn't do it just to sell extra issues, but because it feels right. The story leads us to that end." Crawford Chadwick confirms that at least one present team member will die over the next year, but didn't say who it was, or how it happens.

Altstaetter and Napton have been friends for over four years. "It's great," Altstaetter says about the project, "It's a chance to work together on a professional level. That was the best part of doing this for me." In the past, he has contributed work to Marvel and DC, where he worked as a penciller and inker; Image, where he assisted on several titles; and, most recently, Harris itself, where he's pencilled and inked three *Vampirella* issues. Napton, who worked as a Japanese animation scripter for the past four years, is basically responsible for the creation of each issue's general script, which his co-creator expands upon with art and precise plotting. "He really helps me," Altstaetter says. "He'll go, 'maybe we should do this visually.' Although he's not in there drawing, he really does help to think of different visual ideas. We really work on all parts of it." Napton adds, "I've never been disappointed (with his work). His visualization is always more dynamic than how I described it."

Crawford Chadwick says that *Q-Unit* may lead to spinoffs. She believes the series will become incredibly popular, a tenet reinforced by what she says are the comments she's received from those who have read the preview stories. "Everyone who has read it is really taken by the non-stop action, how interesting the characters are, and are blown away by the art," she says.

Future issues of *Q-Unit* will include a special monthly text page by Rick Sternbach, senior illustrator and consultant for *Star Trek, the Next Generation*, pin-ups by guest artists like Hoang Nguyen, and the last two layers of a four-layered reality cybercard that began in *Wizard* #24 and *Q-Unit* #1. The first 32-page issue has its own bonus: no ads.

Of course, the main selling point of the series will be the story, which is truly complex, but–as Crawford Chadwick assures the readers–not overly convoluted. "The complexity isn't in your face," she says. Many readers will find that this complexity–of the Braxian universe, the stories, and the characters–imbues an incredible sense of reality into the ongoing story. Furthermore, this intricate reality of the Q-Unit's universe is very accessible. Crawford Chadwick likens the book to "an amusement park ride you can get on at any time."

So prepare yourself for a wild roller coaster ride of intense excitement and true entertainment, because *Q-Unit* is rolling down the track. ☆

Look for a special preview of Q-Unit *in this issue of* Wizard.

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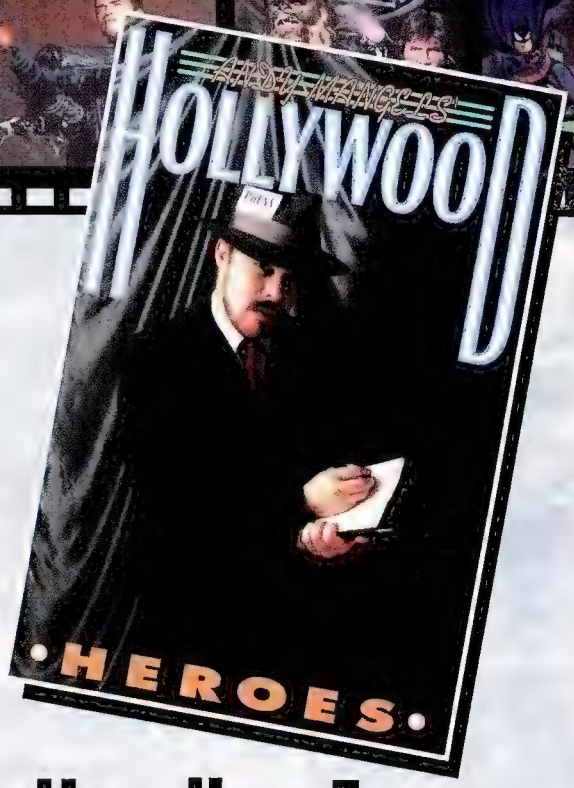

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X-Men Heading For October Showing

X-Men's second season for Fox-TV is zipping along in production, and hopefully it's going to be an easier road to airing this year. After a first season plagued by production problems, Saban and Graz have ironed things out (they think). With Akom still doing animation, the show should begin airing new episodes in October. What can you expect to see in the second season? Here's the first of a two-part exclusive *X-Men* preview for *Wizard* readers!

Episodes #1 and #2 will be called "Till Death Do Us Part I & II", and they'll feature Mr. Sinister's debut (after a last-second cameo in the final episode of the first season). Sinister will bring Morph back to life, but he could now be called "Dark Morph," given X-Men's comic history. The two-shot character created for the series was killed in the second episode, and things have changed during his death.

Episode #3 spotlights Storm in "Whatever It Takes," as the mistress of the elements battles The Shadow King and reveals her origin. Episode #4's "Red Dawn" will be a battle royale between Colossus and Omega Red, with Darkstar from the Soviet Super Soldiers guest-starring.

The Russians aren't the only international Marvel heroes to appear this season, as the Canadian Alpha Flight joins in episode #5's "Repo Man." The original members of the team (Guardian, Northstar, Aurora, Sasquatch, Snowbird, and Puck — no Marrina) will show up for an episode which highlights Wolverine's origin. *X-Men* producer Larry Houston says that the show will give "as many details about the origin as Marvel will allow, including sequences showing how he got his claws." Episode #6, to be called "X-Ternally Yours," will tell Gambit's mysterious origin, based directly on Marvel's upcoming *Gambit* mini-series!

Next month, we'll tell you what surprises lie in store for the final seven second season episodes of *X-Men*, including some guest appearances by Cable, Longshot, Ms. Marvel, and Ka-Zar!

In other Marvel animation news, if Fox does a *Captain America and Avengers* series to spin off from the

Wolverine and the gang are returning this Fall in the X-Men's second season on the tube. Watch for Morph's return, thanks to the dark plans of Mr. Sinister! Also watch for Alpha Flight and the origins of Wolverine, Gambit and Storm!

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upcoming *Spider-Man* and *X-Men* shows, it may star Thunderstrike and War Machine rather than the traditional Thor and Iron Man.

ABC

Despite critical acclaim, ABC has finished the run of *Young Indiana Jones* without airing the final six episodes. While many of the episodes were "burned off" (aired in various time slots) over the summer, the series was stopped for the third time in late July. Completed episodes that may air on another network or cable station include locations in Northern Italy, Florence, Beersheba, Transylvania, Berlin, and Prague.

Stephen King's *The Stand*, an eight-hour epic, has literally just finished filming. It's due next spring.

Paul Power, comic artist and artist of the *Bob* bullpen, has recently joined the crew of *Lois and Clark: The New Adventures of Superman*, to premiere at the end of September. He's storyboarding sequences, and co-directing the flight sequences with John Schelee (*Coneheads*). The two are taking flight cues from famous Superman artists, including Curt Swan, Neal Adams, and John Byrne. "The takeoffs are pure Wayne Boring," says Power, "while I modeled the landings after Frank Miller." Because the costume is blue, a blue screen can't be used, and so a "green screen" has been substituted. The wires and ropes are computer pixelled out (painted on computer), and some roto-animation will be completed later.

Power says that the show is "rock solid. I'm 100 percent sure comic fans will like it. It's got great adventure, and it gets a little sexy with a weird love triangle between Clark and Lois/Lex and Lois." Superman/Clark actor Dean Cain "is charming as Clark, and totally looks the part of Superman. No fake muscles on him. He should capture the hearts of some of the women who liked Scott Bakula in *Quantum Leap*." Power says that John Shea, who plays Lex Luthor, is "great. He's also very charming, but that hides his sociopathic deadly side." He won't be bald, or bearded, though he's modeled after the Byrne Luthor. Power notes that the producers plan to bring in many supervillains from the comic, including Bizarro, though the third episode has a new invisible villain in it. "They're definitely not playing the characters with contempt. They looked at what did and didn't work with *The Flash*, and created a great show," says Power.

CBS

On a sad note, Richard Webb, who played the hero of the 1954-56 CBS series *Captain Midnight*, shot himself to death on June 10 at his home in Van Nuys, Calif. The 77-year-old Webb left a note saying that chronic respiratory problems had left him despondent. The 39-episode Screen Gems TV series is in syndication as *Jet Jackson, Flying Commando*.

SYNDICATED AND CABLE

Later this year, look for *The New Adventures of Gigantor* to show up on Sci-Fi Network's Cartoon Quest. The series originally ran in Japan beginning in 1963 and the U.S. in 1966, and is being aired to mark its 30th anniversary.

Not surprisingly, USA Network's *Matrix* has been canceled and will not reappear this fall.

FEATURE FILMS

The biggest news of the month is the announcement of Joel Schumacher (*Flatliners, The Lost Boys*) as the director of Warner's *Batman 3*, with a script by Janet and Lee Batchler (the upcoming *Smoke & Mirrors*). No word on when the film will shoot, nor who's going to be in it, but you can bet Sean Young will be trying for a role. Hopefully not for the role of the Riddler, though, who's going to be the film's main villain, or for Robin, who may be making his long-delayed appearance. Cat-

Catwoman won't be in *Batman 3*, but she might get a movie of her own!

Big forehead or not, Michelle Pfeiffer still rules in tight leather.

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woman won't be in the film, though rumors are heavy in Hollywood that Michelle Pfeiffer is getting ready to play the slinky felonious feline in her own Catwoman movie, to shoot concurrent with *Batman 3*!

As I predicted last month, Sylvester Stallone will don the helmet to play Judge Dredd, super-cop of Mega-City One. Stallone has two pictures to finish before starting shooting on *Judge Dredd* next February. Producer Ed Pressman has been trying to get the film going for 10 years, and when Stallone bit, the money fell into place. The script is by William Wisher (*Terminator II: Judgment Day*), and incorporates much of the mythos and world of the genetically-cloned judge from the 22nd century, where crime is rampant, and reading comics is against the law! Disney's Hollywood Pictures plans to make this the Christmas film to see for December 1994.

John Milius (*Conan the Barbarian*) is working with longtime pal Arnold Schwarzenegger again. He'll direct him in a small role in Morgan Creek's *The Northmen* in January, and he recently rewrote the long-planned *Sgt. Rock* film for Arnold to star in. Milius's *Rock* script got the attention of *Cliffhanger* director Renny Harlin, who's now come on board to direct the Warner film, based on DC's long-time war hero. However, matching Harlin's time frame with Arnold's schedule may prove difficult, and another Hollywood muscleman may be brought on instead.

Total Recall II is now being written by Ron Shusett and Gary Goldman, scripters of the first film. The Carolco sequel is based on Philip K. Dick's 25-page short story "Minority Report," for which rights were difficult to obtain (the cause of the three-year gap since the first film). Though the lead role is being written for Schwarzenegger, executive producer Mario Kassar has not announced whether or not Arnold will appear in the film.

Currently, Arnold is filming *True Lies*, an action-adventure film for Carolco, reunited with James Cameron, his *Terminator* director. Cameron recently completed the script for *Strange Days*, to be directed by Kathryn Bigelow. Word is that *Spider-Man* may follow these two films, though Cameron's not promising anything.

Hilary Swank, last seen in *Buffy, The Vampire Slayer*, will make her mark as *The Next Karate Kid*, the fourth film in the Columbia franchise. The 18-year-old girl will co-star with Pat Morita, the karate mentor in the previous films. The film began shooting recently in both Boston and Washington, D.C.

Who's afraid of the big bad Wolf? Certainly not Catwoman, her fur unruffled even though Jack Nicholson's back, and he's in prosthetic makeup again. Columbia is filming *Wolf*, a big budget werewolf film starring Nicholson and Michelle Pfeiffer, plus Kate Nelligan and James Spader. The *Batman* and *Batman Returns* stars find love, fear, and fur under a full moon, while the rest of Hollywood is preparing for a rush of similar howling films.

Chuck Pfarrer (writer of Dark Horse's *The Thing* mini-series) is now rewriting Universal's "hot"-again *Green Hornet* screenplay, over Don Mancini's original script. Rewrites are also going on at Amblin, where Joel Gross is putting the new Zorro through its paces.

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After ten years, the Judge Dredd movie is finally a go, with Stallone in the lead!

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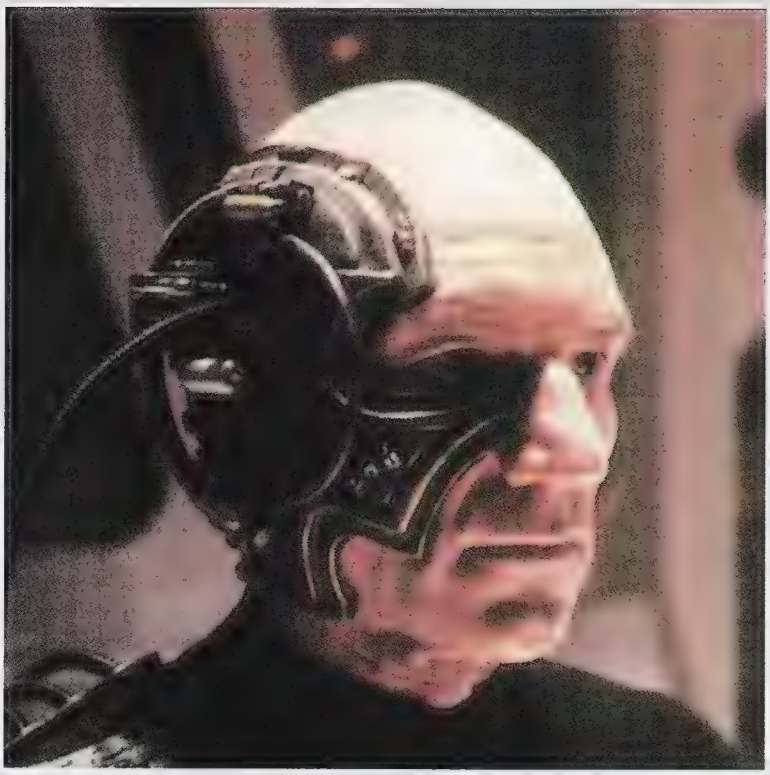
He won't need his mom to do any of the shooting when Sylvester Stallone plays Judge Dredd!



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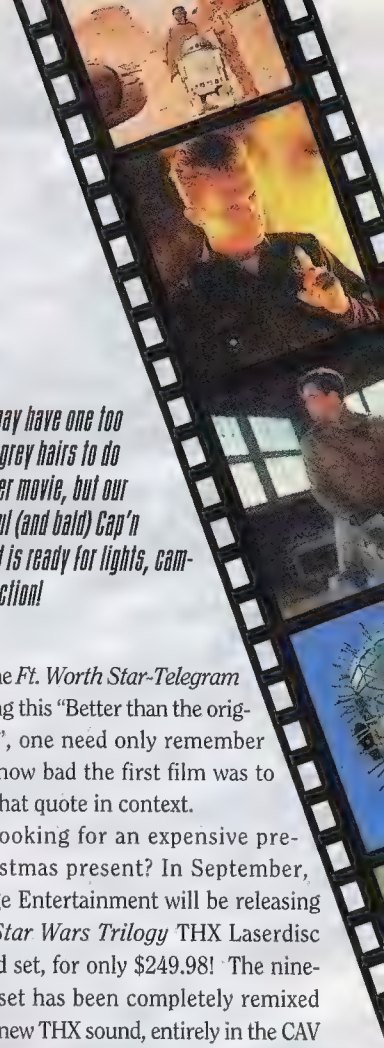

Kirk may have one too many grey hairs to do another movie, but our faithful (and bald) Cap'n Picard is ready for lights, camera, action!

Borg-ed down with one last TV season, the *Star Trek: TNG* movie's coming for X-mas '94!

Another TV-to-film transition deal has been struck at Warner, where it plans to bring the 1963-1966 CBS series *My Favorite Martian* to the big screen. No word as to whether or not series stars Bill Bixby or Ray Walston will appear in the film, now being scripted.

Figuring he's already the richest kid in Hollywood (aren't you just hoping he has a really awful puberty?), Macauley Culkin has dropped out of his $7 million deal to star as Richie Rich in the long-planned Joel Silver live-action film.

Matthew Weisman and Jeph Loeb (*Model By Day*, DC's *Challengers of the Unknown*) are now scripting a live-action Inspector Gadget film. Ivan Reitman (*Ghostbusters*) is producing the film for Universal. It's planned as a Christmas '94 release.

The *Star Trek: The Next Generation* film will begin production as soon as the next season wraps production, meaning no summer break for the actors. The film is slated for Paramount release in Christmas 1994.

David Kirschner is writing *Cats Don't Dance* for Turner Pictures. The animated musical features songs by Randy Newman, and live-action dance sequences from the Turner library of 30's-50's films. The story of two soft-pawed felines in Hollywood began production in July.

VIDEO & BOOKS

Paramount's *Children of the Corn II* will be released on video September 15, just in time for your pre-pre-Halloween festivities. In this sequel to Stephen King's *Children of the Corn*, a tabloid reporter (Terence Knox of *Tour of Duty*) and his estranged son stumble on a cult of murderous children who worship a demonic spirit in a Nebraska cornfield. While comic writer Michael Price (Eclipse's *The Prowler*) wrote a review for the *Ft. Worth Star-Telegram* calling this "Better than the original!", one need only remember just how bad the first film was to put that quote in context.

Looking for an expensive pre-Christmas present? In September, Image Entertainment will be releasing the *Star Wars Trilogy* THX Laserdisc boxed set, for only $249.98! The nine-disc set has been completely remixed with new THX sound, entirely in the CAV format. Extras include new interviews and commentary by George Lucas, the directors, and special effects people, hundreds of new production photos, new behind-the-scenes footage, a copy of the hardcover book, *George Lucas: The Creative Impulse*, a 16-page guide-book to viewing the set, and "much, much more!" Despite what's been rumored elsewhere, there is no new footage added into the movies themselves. Wow! Check with your video store now.

Following the footsteps of many 60's-70's pop icons, Burt Ward will be writing a tell-all book on his days as Robin in the campy *Batman* series. Ward promises that the book will reveal that there were "lots of outrageous things going on with our co-stars and our fans," though he adds that he doesn't "want a series of divorces to occur as a result of this book." The book, which will be out sometime next year, will also tell about the supposedly steamier side of the show. "We had priests saying it was a homo-

sexual fantasy thing, and the Catholic Legion of Decency was upset about the way my tights fit," says Ward.

Look for the excellent *Toon Magazine* in your stores now. Published quarterly by Black Bear Press, the mag is mainly written by Darrell McNeil, whose "Animation News" column was a highlight of *CBG* every time it ran last year. The first issue has comprehensive guides and information on the animated *Batman* series, both old and new, as well as a look at the first season of *Super-Friends* and upcoming syndicated series. The $7.95 price tag may seem steep for 80 pages, but the quality is superb and well worth the price.

Kassir Cackling to Fame

"Sit down, boys and ghouls, and I'll tell you a little story. It's an alle-gory about a hard-working actor named John Kassir who'd kill for a good role. He slayed them in the aisles off-Broadway, and knocked them dead in the comedy clubs, but then he landed the role that woke the dead. . ."

Mention the name John Kassir, and many people might not know who he is. But let them listen to his cackling over-the-top queen-scream voice as the Cryptkeeper, host of HBO's long-running *Tales from the Crypt*, and they'll be choking on enthusiasm.

Kassir came to New York in 1979, armed with a degree in theatre. He worked in off-Broadway plays, and with a group called Animal Crackers in USO tours. That led to a role as a stand-up comedian in *Three Guys Naked From The Waist Down*, a musical which also starred a pre-*Quantum Leap* Scott Bakula. Seen by the Star Search '85 producers, he was invited on the show and won over $100,000 as a comedy champ, besting Sinbad and Rosie O'Donnell.

Wanting to get back to acting, Kassir moved to Los Angeles and got a recurring role in *First and Ten* and the short-lived *FM*. It was while working on these two shows that he auditioned for the strangest role of his career. "The casting director called me down to Kevin Yagher's studio, where he had created the puppet of the Cryptkeeper," says Kassir. "They had a little recorder set up and I saw the copy and the Cryptkeeper and saw that he was (slips into "the" voice) this little guy with bits of skin hanging off and holes in his throat and rotten teeth and a cackle—hee hee hee hee. The copy was very tongue-in-cheek with all these puns, and I realized that for this to work, this is a guy who needs to enjoy himself way too much."

Kassir got a call-back the next day, and was off to the sound stage where the *Crypt* was set up, for a meeting with Joel Silver (*Die Hard*) and Dick Donner (*Superman*). He walked out with the role of a lifetime. "It's been a good opportunity to take advantage of my background in music, comedy and theatre," says Kassir. "Having now done the *Crypt Jam* (a music video and CD), it encompasses all of that."

The segments for the show are usually shot three per day, though the days are spaced out over weeks. "I wouldn't have the voice to do them all at once," says Kassir. "I don't want to burn my vocal chords out, so they record and pick out the best takes." Kevin Yagher directs the scenes during both voice recordings and puppetry work, and some of the puppeteers attend the vocal sessions to get movement ideas from Kassir's motions. "To do voice-overs well, you don't just do the voices; you take on the physical aspects of the character while you work," says Kassir.

The Cryptkeeper writers, Gil Adler and Alan Katz, also attend the shoots, and Kassir improvises with them and the scripts. "We have a great time doing it. We'll goof around; maybe the Cryptkeeper as a hairdresser — Vi-dead Sassoon.," says Kassir. "We'll banter back and forth to get 10 or 15 great lines, and the next time I come in, they'll have it written up into a script that works."

Kassir will appear for the first time in front of the Crypt cameras in an upcoming episode called "Oil's Well That Ends Well," which also stars Lou Diamond Phillips and Priscilla Presley. "I'm the overly angry white trash con man," says Kassir, laughing. He also notes that his name's been used in the show a few times, "Paging Dr. Kassir, Dr. Kassir?"

You might also listen for Kassir as the new voice of Buster Bunny on *Tiny Toon Adventures*, as various voices on *Eek The Cat*, *The Terrible ThunderLizards*, *Bonkers*, and two new upcoming prime-time cartoons, Hyperion's *Itsy Bitsy Spider* and Universal's *Problem Child*. And if you go to Universal Studios' live-action Bullwinkle show, Kassir does the voice of Dudley DoRight! "Sometimes, if I'm doing three characters on one page, it gets to be a 'Who am I now?' situation," says Kassir.

Whether or not he's live action or animated, Kassir's cackle as the Cryptkeeper will continue. The fifth season of *Tales From The Crypt* starts in October, and he'll be voicing the ghoul in Nelvana and ABC's Saturday morning *Tales From The Cryptkeeper* this fall. Warner is planning three big-budget *Crypt* movies, which Kassir's already signed up for, and an "I'll Be Home For Cryptmas" album might show up next year.

Any last words for his *Wizard* fans? "Thanks for watching, kiddies. And remember — be careful what you axe for. You may get it! Hee hee hee hee!"

Photo by Ken Sax/HBO.

Would you believe that the voice of HBO's Crypt Keeper is also the voice of Buster Bunny? From off-Broadway plays, to USO tours, stand-up comedy, Cable TV acting, and now yapping for the Keeper, John Kassir has led a unique path into show business.

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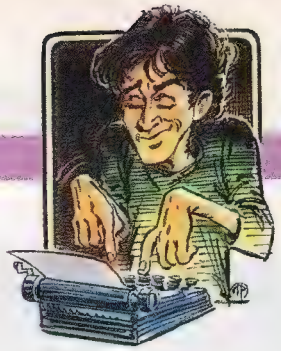
PALMER'S PICKS



Owen Producing A Shining Starchild

One of the growing problems in the comic industry is the lateness of many of the books that come out. It is a difficulty that plagues virtually every comic company, large or small. In fact, it's very easy to count on your fingers the number of publishers that adhere to a schedule with all of their books. When companies are late with their titles, just about everybody along the line, from creator to reader, is affected. Artists are forced to either scramble to make up for lost time or just let their lateness pile up; distributors waste space in their catalogs for books that might never arrive; stores are forced to tie up their money in unfilled orders; and fans are kept waiting for the next issues of their favorite titles.

While it is virtually impossible for a publisher to maintain a perfect schedule with all of its books, some have been able to take action to insure that their comics come out on time. One of these publishers is Taliesin Press, which is entirely owned and run by James A. Owen. The company's sole title is *Starchild*, a gothic fantasy series created, written, and illustrated by Owen. Despite an incredibly rough start, Owen has committed himself to publishing *Starchild* every month until the conclusion of the series at issue 100.

James Owen is a relative newcomer to comics, with a background in animation storyboarding and lithography. He published a comic during the "black and white glut" of 1986, and was luckily able to survive without losing his shirt. After some time away from comics, Owen tried to return with an adaptation of George Eliot's *Silas Marner* for First's Classics Illustrated line. Unfortunately, First went bankrupt before Owen could finish his adaptation. He bounced some ideas around at some other publishers, including a Superman Elseworlds proposal for DC, before deciding to self-publish.

"*Starchild* is a mix of many different influences and stories, ranging from highly detailed fantasy artwork to the Superman mythos."

Owen decided to publish *Starchild*, a story he had been working on for nearly nine years. The first issue of *Starchild* arrived on schedule in September of 1992 from Owen's Taliesin Press. The second issue arrived late, but Owen arranged to make up for it by scheduling the third and fourth issues two weeks apart. Everything seemed fine until a horrible tragedy struck in November, when Owen was involved in a car accident that seriously damaged his drawing hand. In one small instant, he had lost just about everything he had worked for. His schedule was shot, Taliesin Press lost the small but significant recognition it had gained, and it remained to be seen if Owen's hand would recover enough for him to continue drawing.

Fortunately, Owen's hand got better, but there seemed to be no way for him to make up for what he had lost. To fix this problem, he decided to publish a special prequel to the series, *Starchild* #0, with help from some other comic artists. Owen provided the story and layouts, with finished illustrations by Will Eisner, Colleen Doran, Dave Sim and Gerhard, Paul Chadwick, and others. The comic was a success, and it brought Owen and Taliesin Press back bigger than they were before. Owen is now ahead of schedule, and has promised

to publish *Starchild* monthly until the completion of the story at issue 100.

By the end of the year, the first 12-issue book of the story will be finished, and Owen will be able to package his first collection. The Starchild storyline is roughly made up of a series of extended stories separated by a series of four-issue short stories titled "Fools' Hollow." The titles of some of the longer stories are "Metropolis," "Childhood's End," and "Archipeligo." With all of this advance planning, it is apparent that Owen definitely has a direction that he hopes to follow, and a story he has to tell with his comic.

Starchild is a mix of many different influences and stories, ranging from highly-detailed fantasy artwork to the Superman mythos. The art in *Starchild* is heavily influenced by the Studio artists of the 70's, most notably Berni Wrightson and Barry Windsor-Smith. Since his car accident, Owen's artwork has become cleaner, while still retaining the fine-line quality of his influences. The storytelling and writing of the comic is reminiscent of some of the best writers in comics, like Alan Moore, Dave Sim and Neil Gaiman. Owen has already been able to find a voice of his own, mixing tightly-woven plotting with lyrical writing and sly inside humor.

Over the summer, Owen has been promoting his comic at several trade shows and conventions. Interest in *Starchild* is on the rise, with many distributors and store owners showing their support of Owen and his work. Buyers are interested in the art and storytelling in *Starchild*, while stores and distributors are attracted to the monthly schedule that Owen has announced. Despite all of this attention, it might still be a little difficult to find *Starchild*. If this is the case, order directly from Taliesin Press.

Coming up: Next month I'll cover Jeff Smith's *Bone*, which I have mentioned several times in the past. I'm still open to any suggestions or questions you might have, so just jot them down and send them to Palmer's Picks, c/o Wizard Press, 100 Red Schoolhouse Rd, Bldg. B-1, Chestnut Ridge, N.Y. 10977. ☆

Tom Palmer, Jr. isn't feeling clever today, so instead of being witty, he'll just tell you that he's a pretty mellow guy. Right now, he's being mellow in New Jersey.

Tom's Recommended Reading

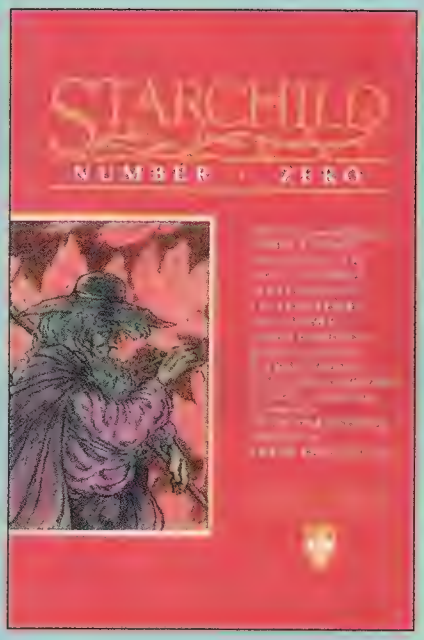
***Starchild*-** It's pretty much James Owen's first work in comics, so it shouldn't be too difficult to track down all of his work. All issues have been published by Owen's own Taliesin Press, and are in black and white with full-color wraparound covers. The seventh issue should be out as you read this, and future issues will appear on a monthly schedule. Second printings of the first and second issues are also available. Both include eight new pages of story, and the first includes a recolering of the cover illustration. If you have trouble finding any issues of *Starchild* or any of the goodies listed below, you can order all of these items directly from James Owen at Taliesin Press, 1750 South Alma School #119, Mesa, Ariz. 85210-3017. Single issues are available by mail for $3, and subscriptions are $36 for one year.

***Number Zero*-**"Gatherum"- Features guest illustrations by a long list of big-name artists such as Will Eisner, Dave Sim and Gerhard, Colleen Doran, Paul Chadwick, Martin Wagner, and P. Craig Russell, based on layouts by Owen. The comic was designed as a sort of benefit book to help Owen through his recovery from his car accident, and to get *Starchild* and Taliesin Press back on track.

***"The Study"*-**This is a black and white print by Owen, limited to 245 signed and numbered copies. The image is a preliminary drawing for the cover of the second issue, reproduced on heavy, acid-free stock. It can be ordered for $23, postpaid. Forty of the prints were signed with a thumbprint instead of a signature due to Owen's accident. Because it is more scarce than the regular signature, some stores are charging more for the thumbprinted version.

***"Rebirth"*-**Due to the success of the first print, Owen has produced another black and white print. This time, the print is a new illustration of the Starchild from a future storyline. Once again, the image is printed on heavy, acid-free stock in a fine line process to reproduce all of Owen's pen work. Copies can be ordered for $23, postpaid.

***"The Pre-Raphaelite and Otherwise Artistically Influenced Starchild T-Shirt"*-**This is pretty much self-explanatory. You buy it, you wear it, and you like it. Its an ash-colored shirt with an image from *Starchild* on the front and the Taliesin Press logo on the back in black and burgundy. The price is $18.95, and can be ordered from Taliesin Press.



ALL *STARCHILD* ARTWORK™ & © 1993 JAMES A. OWEN.

WIZARD™ Contest 26

We're changing the rules to the Wizard contest again, making you guys and gals sweat it out trying to figure out the grueling brain strains we've cooked up for you. This month we're gonna rack your brains with Spider-trivia, but not just any Spider-trivia, mind you. These questions we're askin' are tough, so if you think you're gonna be faced with questions like "*What bit young Peter Parker and granted him his fantastic powers?*", you're outta luck. These babies are tough, and only die-hard Spider-fans (or the friends of die-hard Spider-fans) are gonna be able to pull it off. To the rest of you, good luck!

Grand Prize-(1)

A copy of *Amazing Spider-Man* #300, the first appearance of the mighty Venom, signed by artist Todd McFarlane!!!

First Prizes-(3)

A set of the six-issue *Venom: Lethal Protector* mini-series signed by artist Mark Bagley, or a set of *Venom: The Madness*, signed by artist Kelley Jones. Your Choice!!!

Second Prizes-(5)

A set of *Amazing Spider-Man* #361-#362 (first appearance/origin of Carnage) signed by artist Mark Bagley, or a copy of the *Soul of the Hunter* one-shot, signed by artist Mike Zeck. Your Choice!!

Third Prizes-(16)

A copy of *Spider-Man Unlimited* #1, signed by artist Ron Lim, or a copy of *Amazing Spider-Man* #365, signed by artist Mark Bagley. Your Choice!!

Spider-Man and Venom ™ & © 1993 Marvel Entertainment Group.

1. The Bridge Gwen Stacy fell off and died:

2. Flash Thompson's old girlfriend:

3. Villain Aunt May almost married:

4. The newspaper Eddie Brock was fired from:

5. Hobgoblin once blackmailed J. Jonah Jameson with the information that Jameson had created the...

6. Norman Osborn's embezzling partner:

7. Spider-Man was once a regular on what children's educational program?

8. The soap opera Mary Jane appeared on:

CONTEST RULES

Answer the above questions in the boxes supplied. In each answer you will find a colored letter. After you have completed all the questions, the colored letters from the answers, when unscrambled, will form the Contest Code Word. Write this word on the official entry form supplied below, a 3x5 index card, or a standard postcard, and send to:

WEBHEAD CODE
P.O. Box 5001
Monsey, NY 10952-8001

Enter Now To Win!

Official Wizard Contest #26

Hey!
Consider me entered!
I want to win some of this cool stuff!

Name (please print clearly) Age

Phone #

Home Address

City State Zip

Store Name

Address

City State Zip

1st Prize Choice
check one
- ☐ *Lethal Protector*
- ☐ *The Madness*

2nd Prize Choice
check one
- ☐ *Amzg #361-#362*
- ☐ *Soul of the Hunter*

3rd Prize Choice
check one
- ☐ *Unlimited #1*
- ☐ *Amazing #365*

Webhead Code

WIZARD CLUE: Big rice fan

Congratulations

to the winners of *Wizard* #23's THOUSAND CLAMS contest (answer—EDWARD BROCK):

Grand Prize:

David Demichele (age 14) - Tampa, Fla.

First Prize:

Mark J. Debard (age 24) - Auburn, Wash.
Jeff Wiley (age 25) - Davis, Calif.
Kevin Schantz - San Antonio, Texas

Second Prize:

Keith Mamel (age 12) - Fenton, Mich.
Don Steffen (age 19) - San Diego, Calif.
Jody Simpson (age 14) - Leominster, Mass.
Brad Brown (age 13) - El Paso, Texas
Scott Holthouser (age 27) - Medford, Ore.

Third Prize:

Timothy Chin (age 23) - Granada Hills, Calif.
Leui Miras (age 13) - San Diego, Calif.
Shawn Nelson (age 14) - Chalmette, La.
Chris Fox (age 20) - Eugene, Ore.
Mike Davis (age 14) - Coral Gables, Fla.
Charles Melton Jr. (age 31) - Lexington, N.C.
Sheild Bonnichsen - Tucson, Ariz.
Marvin Camia - San Diego, Calif.
Doug Necarse (age 25) - Mobile, Ala.
John Stevens (age 26) - Cazenovia, N.Y.
Andrew Ware - Marina, Calif.
Tom Landy (age 16) - Winnipeg, Canada
Cesar Galindo (age 12) -La Miranda, Calif.
Tom Atkinson (age 19) - Gosport, Ind.
Jacob Maxwell (age 19) - Holland, Mich.
Jesse Lefebvre (age 12) - Eagle River, Wis.

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and that Eddie Brock guy. Print your name, address, city, state, zip code, telephone number with area code, and the name of the store where you purchase your comics, and the Webhead Code on an "Official Entry Form", a 3x5 index card, or a standard postcard. Enter as many times as you like. Mail each entry individually to "Webhead" Contest, P.O. Box 5001, Monsey, NY 10952-8001. No mechanical reproductions will be accepted. All entries become property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof. All entries must be received at contest headquarters by August 19, 1993. Wizard Press is not responsible for lost, late, misdirected or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly-completed entry forms received at contest headquarters. The random drawing will be conducted on October 22, 1993 by Wizard Press.

For a list of winners, available after November 1, 1993, send a stamped, self-addressed envelope to "Webhead Winners," P.O. Box 5001, Monsey, NY 10952-8001.

COMIC BOOK INTELLIGENCE QUOTIENT

CBIQ

Every month in *Wizard* we throw the hardest questions your way, and only a select few have what it takes to score a perfect 30 points. This month we're grading you alongside the professional wrestlers that would have the most trouble fitting in to everyday society. The more unique the wrestler, the higher your score. Good luck!

How well did you fare?

score	rank
0-6	***Undertaker*** – Undead zombie-type (which is a first in pro sports) who is immune to pain and cannot be stopped.
7-13	***Adam Bomb*** – Three Mile Island resident with green and yellow eyes, blood red tongue, and suffers from a slight salivary problem.
14-22	***Giant Gonzalez*** – Seven-foot plus Hispanic giant that wears a skintight outfit with furry shoulder pads.
23-29	***Papa Shango*** – Overweight voodoo practitioner with flaming skull staff and skull face make up.
30	***Kamala*** – Immensely fat African cannibal (cannibal?), with big stars and crescent moons drawn on his belly.

1.) Agamemnon was the leader of what organization?
A) A.I.M.
B) U.L.T.I.M.A.T.U.M.
C) The Pantheon
D) Hydra

2.) The New Titan Arsenal was once the hero known as:
A) Speedy
B) Cyborg
C) Strong Arm
D) Deathstroke

3.) Nightcrawler is a big fan of what famous 1930's actor?
A) James Cagney
B) Edward G. Robinson
C) Errol Flynn
D) George Raft

4.) What kind of soldiers were sent to deal with the aliens in the movie *Aliens*?
A) United Space Air Force
B) Heavy Artillery Para-Troopers
C) Colonial Marines
D) Terra-Formers

5.) Which of the following characters is not a time-displaced hero/heroine?
A) Phase
B) Union Jack
C) Yellowjacket II
D) Timber Wolf

6.) The original leader of the Serpent Society was:
A) Sidewinder
B) Madame Hydra
C) Copperhead
D) Viper

7.) The name of the droid that Luke bought in Star Wars that overheated and popped right before he bought R2-D2 was:
A) Power Droid
B) 2-1B
C) IG-88
D) R5-D4

8.) Which character does not wear a bow tie?
A) Arcade
B) The Ringmaster
C) Jimmy Oleson
D) The Prankster

9.) In Star Trek II, the name of Khan's ship is:
A) Sea Gully
B) North Star
C) Botany Bay
D) Jolly Roger

10.) Which really fat, sweaty, disgusting, bloated, hippo-butt comic character appeared first?
A) Big Bertha
B) Chunk
C) Pink Pearl
D) The Blob

11.) Waverider traveled through the time stream to prevent the existence of which supervillain?
A) Darkseid
B) Doomsday
C) Monarch
D) The Eradicator

12.) Before he became the new Batman, Azrael inherited the title from:
A) his older brother

B) his father
C) his uncle
D) Gargemel's cat

13.) Which two comic characters do not work best as a team?
A) The Blood Brothers
B) Hammer & Anvil (well...before Scourge killed 'em)
C) Northstar and Aurora
D) Psi-Phon and Dreadnaught

14.) In *Days of Future Past*, Wolverine is killed by getting:
A) stomped by a Sentinel
B) the flesh roasted off his skeleton
C) impaled by a giant stake
D) suffocated by poisonous gas

15.) Which of the following characters in an undead creature?
A) Solomon Grundy
B) The Shroud
C) Cloak
D) Morbius

16.) Which character does not have any adamantium in or on his person?
A) Bullseye
B) Machine Man
C) Captain America
D) Shiva

17.) Who murdered one of Lobo's dolphins and has actually managed to stay alive?
A) Ignea
B) Ice Man
C) Max G'odd
D) Lar Gand

18.) Before he became a scientist, Walter Langowski was an accomplished:
A) Chef
B) Football player
C) Race car driver
D) Weight lifter

19.) Crossbones made his debut as the bodyguard/assassin of:
A) The Red Skull
B) The Kingpin
C) Baron Zemo
D) The Leader

20.) Which character has actually stayed dead in the Marvel Universe?
A) Thano...wait. Jean...no...Adam War...no. Forget this question. Let's go to a new question 20...

20a.) Nowadays, the Mandarin has trouble:
A) sleeping
B) dreaming
C) breathing
D) clapping

21.) What character doesn't have a tiny little fin on his head?
A) Black Condor
B) Adam Strange
C) The Ray
D) The Rocketeer

22.) The new Spider-Woman made her debut in the pages of:
A) Uncanny X-Men
B) Secret Wars
C) Web of Spider-Man
D) West Coast Avengers

23.) Amanda Waller was the leader of which super-powered team?
A) All Winners Squad
B) Infinity Inc.
C) Suicide Squad
D) All Star Squadron

24.) Which villain is an ex-stuntman and special effects creator?
A) The Taskmaster
B) Bane
C) Mysterio
D) The Jester

25.) Which character is not physically challenged?
A) Oracle
B) Mockingbird
C) Silhouette
D) Hawkeye

26.) What was the name of the demonic creature that attempted to destroy the Marvel Universe by bringing about Ragnarok?
A) Loki
B) Malekieth
C) Kurse
D) Surtur

27.) The swamp where Swamp Thing hangs out is located where?
A) Florida Everglades
B) Louisiana Bayou
C) New Jersey Meadowlands
D) Portland, Oregon

28.) During their first trip to our earth, the Extremists passed the time by:
A) catching Ann B. Davis (Alice from The Brady Bunch) and having her drawn and quartered
B) imploding the greyhounds at the dog track
C) turning the Rocket Reds' heads around and around until they popped off like daises, and other similar hijinx
D) playing at Euro Disneyland

29.) Which character is not schizophrenic?
A) Typhoid
B) Stealth
C) Aurora
D) Crazy Jane

30.) What evil, tyrannical, would-be world conqueror looks just like a giant cookie covered with icing?
A) Venger
B) Zaran
C) Master Menace
D) Starro

☆

A	N	S	W	E	R	S
1.)C	2.)A	3.)C	4.)C	5.)B	6.)A	7.)D	8.)B	9.)C
10.)D	11.)C	12.)B	13.)D	14.)B	15.)A	16.)B	17.)B	18.)B
19.)A	20.)D	21.)A	22.)B	23.)C	24.)C	25.)B	26.)D	27.)B
28.)C	29.)B	30.)D						

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WITH BRIAN CUNNINGHAM

SUPERHERO COSTUMES BIG AT HALLOWEEN

Gearing up for Halloween can be pretty fun. Whether you're young or old, it doesn't matter. Despite the eerie presence October 31 has, it is usually taken as a good time. When one thinks of the day, receiving candy is up there on the list. So is saying "trick or treat." At the top of the list is obviously dressing up in outrageous costumes and parading around in them, proud to not be yourself for a day. Here is *Wizard*'s take on what's hot with the various costumes of the season.

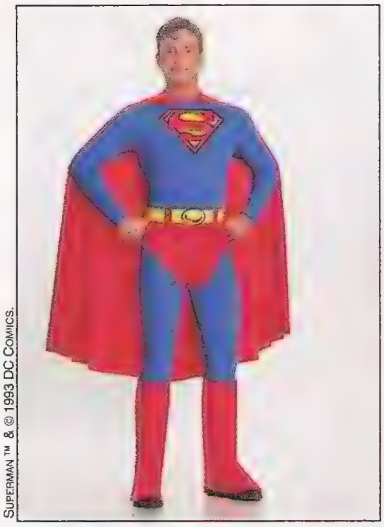
According to Sam Cornish, president of Collegeville/Imagineering L.P., a prominent costume manufacturer, superhero costumes are usually a sure bet. "The hot costumes this year, from a conventional standpoint, are the X-Men," Cornish says. "They are a solid bet, especially Wolverine. We also have Storm. We plan to expand the line next year."

Cornish also reveals there is more to the decision making than one might believe. "The X-Men are popular, and we're also driven by the toy business," he says. "The X-Men toy line is doing very well, and we're riding on its coattails."

While the X-Men might be the talk of the industry, they don't corner the superhero costume market. "The whole superhero genre does well," says Carey Singer, director of marketing for Rubie's Costume Company, a prime resource of most rental stores throughout the country, and a company that also deals through toy stores like Toys 'R' Us and K-Mart. "Marvel's Spider-Man, and DC's Superman, Batman, and Robin continue to be very strong," Singer says.

Cornish agrees with Singer. "Batman and Superman are proven winners," he says.

What is interesting is that with the large media attention given to the death of Superman, Cornish admits that the newfound popularity of the character has affected the costume's sales. "We have had an increase (of sales of the Superman costume) generated by his death," he says.



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This Superman costume comes to us from Rubie's Costume Co.

Singer also says that superheroes are popular, but so are other licenses. "The original Star Trek and the Next Generation (costumes) are very strong," he says.

WOLVERINE™ & © 1993 MARVEL ENTERTAINMENT GROUP.

Wolverine is the product of Collegeville/Imagineering's costume line.

"G.I. Joe, Street Fighter, Teenage Mutant Ninja Turtles, and Sonic the Hedgehog costumes are also very good," says Cornish.

Mel Goldberg, owner and CEO of Topstone, is betting everything on the, pardon the pun, monstrously successful film, *Jurassic Park*. "We follow the hot movies, and there is no question about it, Jurassic Park masks are dynamite property," Goldberg says. While other businesses deviate from Halloween, 90 percent of the business done by Topstone, a costume manufacturer for 60 years, revolves around that holiday.

Goldberg admitted that taking the *Jurassic Park* license was a bit of a risk, since at the time the company acquired the license, the film was not started and it had only the book to go on. "We made a decision over a year ago (to acquire the license to *Jurassic Park*)," he says. "But we knew dinosaurs were strong with children and that (Steven) Spielberg goes all out with his movies, so it was a strong bet.

"We also do licensing in NFL costumes," Goldberg continues. "Kids love football, and football doesn't come and go. Batman comes and goes, but football is more stable and is always exciting. Disney movies also have impact."

Singer concurs. "There seems to be a resurgence of the Arabian Knights—Aladdin and genie types of characters," he says.

Dinosaur products don't seem to end with *Jurassic Park*. "Barney is far and above better than anything else," says Goldberg. "Barney is so popular that the costumes are selling in July. If it sells then, you know it's going to sell at Halloween."

There are also non-licensed costumes that share some popularity. Cornish says that pirates, devils, and "stuff like that" always sell well. Singer surprisingly says, "Ninjas have always been our number one selling costume." He also says that if he had to bet the farm on any one costume, the ninja would always win out. "Ninja costumes are so steady that it's

always a safe bet to count on them."

Halloween, it seems, has become more of a major business enterprise every year. "The Halloween industry has been growing for 10 years, and this year, it falls on a weekend," says Singer of Halloween falling on a Sunday. Last year, it fell on Saturday, and this had a major impact on the Halloween industry.

"Last year was our best year," Singer says. "It was a phenomenal year. It was the best year in the industry. It reflected growth in the industry."

As good as last year was, Singer realizes that this year has the potential to push the Halloween business over the top. "This year will surpass last year," he says confidently. "It will be stronger for everybody."

STAR TREK © & ™ 1993 PARAMOUNT PICTURES.

Look for Playmates' Classic Star Trek Collector's Set, complete with the original Enterprise crew and bridge, this winter.

Reader Mail

I received a wonderful letter from Mark Stier, the Area Director for Nazareth College in Rochester, N.Y. Mark's job is to help students that live on campus integrate into the college environment. He uses *Wizard* and "Toying Around" as an icebreaker between himself and students. He says this section always sparks a discussion concerning the toys and action figures he and his students grew up with. It's always gratifying to know that what I sometimes write is doing some good, Mark. It's the best praise anyone can get! Thanks for writing.

Thanks go out to Andrew Wollman of Plymouth, Mass., for thinking what I write is funny. I do my best, Andrew. He also wanted to know how many figures I own and how I get the money for them. I own too many to count. As for the money...I sold my soul to Mephisto for unlimited amounts of toys. (Kids, don't do this at home!)

DC of Frostburg, Md. and Chardin Claybourne of Detroit, Mich. wish to know what paints are good to use for painting your homemade figures. Being a novice at repainting figures, I'm not sure what brand of paint is the best to use. From my experience, Testors™ brand model paint works quite well. I would use an oil-based paint (like Testors™) instead of acrylic paints because acrylics don't lend themselves to smoothness. Of course, if you're not looking for smoothness, acrylics are the paints to use. Either way, model paint is the way to go.

Before I go, I'll remind everyone to send their homemade figure photos to: Toying Around, 100 Red Schoolhouse Rd., Bldg. B-1, Chestnut Ridge, NY, 10977. See you next month, and thanks for reading.

The dreaded Cyborg Superman comes from Craig Holladay of Colorado Springs, Colo. It was made from a Terminator II figure with a lot of hard work and perseverance.

Fabian Acuna of Lennox, Calif. made this Azrael figure from a 12" New Kids on the Block doll and a Batman candy dispenser head.

Roger Beckett of Detroit, Mich. made this Equinox, the Thermodynamic Man from an Iceman and Human Torch figure. He also made the packaging from scratch! Congratulations!

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THE WIZARD OF CARDS

BY STEPHEN SHAMUS

THE VALIANT HALF OF THIS SUMMER'S HOTTEST CROSS-OVER, *DEATHMATE*, WILL ONLY APPEAR ON THIS SMOKIN' PYRAMID SET FROM UPPER DECK!

UPPER DECK PUTS PYRAMID IN ITS SCHEME OF THINGS

The big news of the month comes from Upper Deck in the form of the Valiant/Image crossover, the *Deathmate* Blue and Yellow card series. First, Upper Deck has established a new name, Pyramid, for its non-sports line. From here on in, when the name Pyramid appears, it means the set comes from the Upper Deck Company. The Topps *Deathmate* series was featured in this column last month, in case you missed it.

The Pyramid *Deathmate* set is due out in late September, and from the looks of the cards, this set has winner written all over it. The set will contain 110 cards based on the Blue and Yellow books of the *Deathmate* crossover. The cards will all be full bleed pictures and UV-coated. As mentioned last issue, all artwork penciled by Valiant artists can only appear in the Pyramid issue, while only cards penciled by the Image artists can appear in the Topps issue. Two awesome insert sets featuring Upper Deck's cutting edge technology are randomly inserted. They include "Players of Deathmate" and "Transitions." The "Players of Deathmate" insert set is a six-card lithogram set featuring characters involved in the crossover. "Transitions" is an eight-card insert set featuring a Light F/X process that shows the Valiant characters before and after the *Deathmate* series. It doesn't end here. There will also be two SP (Special) cards of *Deathmate* characters, also using the Light F/X process. When placed together, these cards form a larger image. It should make for a ton of fun.

BIG GUYS, BIG GIRLS, AND BIGGER GUNS FILL THE NEW MARVEL UK 200-CARD *GENE POOL* SET.

In other Pyramid news, the early word is that there are two new sets scheduled for 1994. We'll keep you updated. One series, the *Valiant Era* series, will probably continue where the first run left off. The first set was awesome looking, and you shouldn't be left out on the new ones. There is no current information on the second new set, but *Wizard* will keep you updated as details become available.

Batman: The Animated Series 2 will be shipping from Topps in November. It will be a 90-card release featuring 30 cards dedicated to scenes from the movie, which is due out around the same time. This series will have four chase cards.

In case anyone missed it, the *Jurassic Park* comic books from Topps had some nice cards inserted. The cards share the same design as the regular issue series, and contain all-new photographs from the biggest movie of the year. Each copy of the fourth and last issue in the series contains one of four of the holograms that were issued in the *Jurassic Park* wax boxes. The only difference, though, is that the holograms are gold as opposed to silver. The cards are visible through the polybag, so you don't have to buy more than four issues of issue #4 to complete the set.

While on the subject of *Jurassic Park*, a series II set is due out in late September or early October. The set will contain 66 cards and 11 stickers and have a very limited print run. Pictures of computer-generated images of the dinosaurs, none of which were in the first series, will be featured in this series. The rest of the set will include all new photography. Chase cards will also be inserted, but as of press time, they were unknown.

If you enjoyed the *Star Wars Galaxy* set by Topps, it might interest you that Topps is putting pictures and the behind-the-scenes making of the cards in book form. It's a $19.95 retail book entitled *New Visions: The Art of Star Wars Galaxy*. The cover art was done by Ken Steacy.

SkyBox will release a 90-card *Snow White* set in September. The set will coincide with the re-release of the movie and will include cards detailing the history of Snow White and the seven dwarfs. There will be four Spectra-etch cards randomly inserted into packs.

In November, SkyBox will introduce a full *Star Trek: Deep Space Nine* series. The set

will be 100 cards and will have some special chase cards that were unknown as of press time. Tune in next month.

In December, SkyBox will have a DC *Sandman* set. The set will be UV-coated. This book has a cult following, so it should do very well.

For all of you Marvel UK fans, there's a new card set on the way called the Gene Pool cards. A pack of trading cards will only be available with the new Gene Pool comic books. Gene Pool cards are polybagged in the first issues of all Gene Pool books. The first 12 cards were included in August in the first issues of *Gun Runner, Gene Dogs,* and *Genetix*. These were the first in a series of 200 cards. If you're a Marvel UK reader, this set should be right up your alley.

Dynamic has released some more information concerning the *Creators Universe* set due out in November. The set will contain 100 cards and three different levels of chase cards. The first level of chase cards will be serigraph cards, which are laminated and will have 22 kt. gold foil stamping. The second level will be a super-dimension card, featuring a new embossing process. The last level is a Titanium subset, which is very similar in look to the chromium cards. There will also be some surprise autographed cards randomly inserted in packs. Production is strictly limited to 10,000 cases, and each case will be individually numbered.

Comic Images has a handful of new sets on the way. This month, the 90-card all chromium *Conan* set will be on the store shelves. There are two levels of chase cards in this series that makes for some pretty interesting collecting. First, there are six randomly-inserted prism cards. The second level is a 90-card Holo-Chrome set which features the exact same pictures as the regular cards, except they have a holographic chrome front. With less than one Holo-Chrome card in every box, the set should be very difficult to complete.

Also this month from Comic Images is Jim Warren's *Beyond Bizarre*. Warren paints a very surrealistic and avant-garde type of art. This is a 90-card series with three randomly-inserted Spectra-scope cards and three Opti-prism cards.

In October from Comic Images is a 90-card all-chromium *Melting Pot* set. The set includes artwork from the likes of Kevin Eastman and Simon Bisley. There will also be six randomly-inserted prism cards.

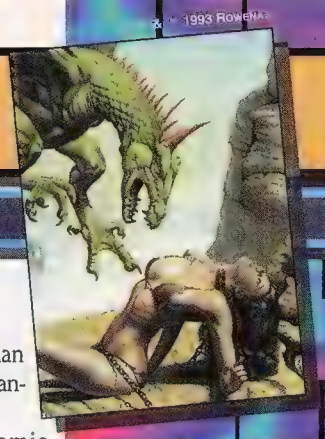
Another October release for Comic Images is Luis Rojo's "From Fantasy to Reality". This will be a 90-card series featuring the paintings of Rojo. Six prism chase cards are randomly inserted.

Comic Images has two sets due out in November—*Richard Corben* and *Sachs & Violens*. The *Richard Corben* set contains 90 cards, and will have six prism cards randomly inserted. The *Sachs & Violens* set will be a 90-card all-chromium set featuring the artwork of David Allen and George Pérez. Again, six prism cards will be randomly inserted.

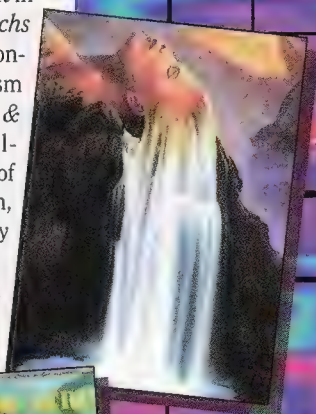
In late September, Friedlander will be releasing a *Rowena Fantasy Art* set. The series will contain 90 full bleed, UV coated cards, along with plenty of insert cards. Three holograms will be randomly inserted, as well as 1,000 autographed cards. Production is limited to 5,000 cases.

The *Return of Superman* and the *Star Trek Masterpieces* cards should have just hit the shelves. Keep us posted on what you think.

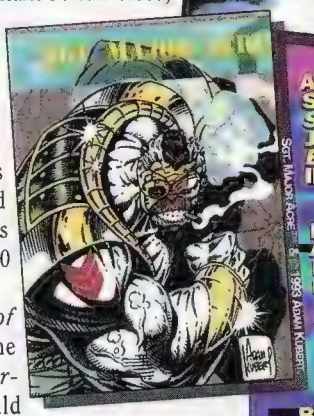
Please send all your price updates on all the new sets, including the *Pyramid Valiant Era, Malibu Ultraverse, DC Bloodlines, DC Milestone Media, Plasm, Marvel Masterpieces Series 2,* and *Tribe* sets, and all your other past favorites.



FPG CARDS BRINGS US THE LEATHER AND CHAIN-MAIL SWIMSUIT CARDS. ACTUALLY, IT'S THE AWE-INSPIRING *ROWENA FANTASY ART CARD* SET.



ABOVE: PRELL PRESENTS THE *SHAMPOO SERIES*, OR COULD IT JUST BE *BEYOND BIZARRE* FROM COMIC IMAGES?



LEFT: SGT. MAJOR ACRE'S FLEXING MUSCLES NEARLY POP RIGHT OFF THIS *CREATORS UNIVERSE* CARD BY ADAM KUBERT.

BELOW: MILK-BONE KEEPS YOUR PET'S BREATH FRESH. DON'T MISS THE CARDS INSERTED IN THE *JURASSIC PARK* COMIC BOOKS.

ATTENTION DEALERS

Any information regarding the comic card price guide should be sent to Wizard, C/O Wizard of Cards, 100 Red Schoolhouse Rd., Bldg. B-1, Chestnut Ridge, N.Y. 10977

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WIZARD™

THE GUIDE TO COMICS

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Archer & Armstrong/ Eternal Warrior #8

Artist: ***Barry Windsor-Smith***
Writer: ***Barry Windsor-Smith***
Publisher: ***Valiant***
Release date: ***March 1993***

We'll get to why this book is a hot sleeper in a second, but first, let's try and explain how cool it is. First, Barry Windsor-Smith's art really kicks butt. Second, the story ("The Three Musketeers," as told by Armstrong) is top-notch, combining action, adventure, intrigue, and humor, making it one of the better reads to come down the pike in quite some time. And length: This baby is a monstrous 48 pages, with solid entertainment on every one (well...minus the ad pages). But enough of the praise, what makes this book such a sizzler? Glad you asked. Y'see, this issue reveals that the Eternal Warrior and Armstrong have a third brother, Ivar, who, aside from being a pretty neat character with the ability to travel through time, will be receiving his own title sometime in 1994. You'd have to be living in a cave somewhere if you didn't get the point that this book is gonna cook as soon as the word gets out (and now that it's in Comic Watch, it's out!).

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Solar #23

Artist: ***Peter Grau***
Writer: ***Kevin VanHook***
Publisher: ***Valiant***
Release Date: ***July 1993***

Who the heck is that on the cover? Solar via Image comics? Sheesh. Well, in case you're curious why Solar is squatting on the cover with a new-wave Solar flying out of his head (and is that phlegm squirtin' out, too?), you're in luck, 'cause here's the scoop: Solar, all loopy in the head thanks to Master Darque's meddling, gets more and more out of control, and finally, torn between what he's forced to do and what he knows is right, splits into two separate entities! Y'see, Solar is just so gosh darn powerful (as well as not being a real person, he's made of pure energy), for him to split isn't all that weird (for comic book physics, anyway). Suffice it to say this is the first appearance of Solar the Destroyer, and when he stars in his own limited series early next year (to track down the spider aliens), this book is really gonna sizzle on the skillet. ☆

PICKS FROM THE WIZARD'S HAT

HERE'S A LISTING OF THE HOTTEST BOOKS SHIPPING IN SEPTEMBER!

Eternal Warrior Yearbook #1

Artist: Glenn Lumsen
Writer: Dave DeVries
Release Date: September
Cover Price: $3.95

Valiant told us about its ideas about annuals (way back in our interview with Valiant in *Wizard* #17), saying it preferred to do something upscale, instead of the usual team-up book featuring back-up stories with no connection to current title continuity. In September, Valiant kicks off its yearbook project with the Eternal Warrior Yearbook #1, a double-sized issue (48 pages) sporting the first-ever Valiant fully-painted cover. This story, which takes place back in World War I times, is brought to us by the Australian writing and penciling duo of David DeVries and Glenn Lumsden. In it, Gilad is pictured as a soldier fighting for Australia during the War To End All Wars. A supernatural being (no, not the nefarious Master Darque) is looking for revenge for all the pain, death, and suffering Gilad has inflicted over his rather long lifetime. The mysterious person chasing Gilad exhibits powers similar to a Geomancer, which should give him an edge in tracking Gilad down. Also from Valiant this month, keep an eye out for the *Rai* trade paperback, which will contain the *Rai* #0 Companion. This handy little comic by Bob Layton and Sean Chen will contain the story of what happened to Geoff the Geomancer in the time frame between *Unity* and *Rai* #0. It will explain how he escaped from the Mothergod during Unity, and what (or who) led him to Project Rising Spirit, Bloodshot, and the Blood of Heroes. The *Rai* #0 *Companion* will also tie directly into the upcoming *X-O Manowar Yearbook*, due later this year, and features artwork by Joe "the Super Dave Osborne of Comics" Quesada.

Eternal Warrior™ & © 1993 Voyager Communications

Robin #1

ROBIN™ & © 1993 DC COMICS

Artist: Tom Grummett
Writer: Chuck Dixon
Release Date: October
Cover Price: $2.95

Let's face it, DC's own Boy Wonder, Robin, has had it pretty difficult these days. His mentor and partner, Bruce Wayne, got his back busted by Bane, his father got kidnapped, and now, horror of horrors, Azrael has locked him out of the Batcave! Yep, the new Batman hasn't taken too kindly to Robin's flashy new sports car (known as the Redbird), nor does Azbats feel that he needs a kid tagging around as a partner, so our pal Robin gets the Bat-boot! Long-time Robin writer Chuck Dixon will be handling the new adventures of Robin in this ongoing series, which kicks off with a bang in the form of a multi-colored foil cover, with multiple levels of embossing, printed on (whew!) heavy cardstock. (A $1.50 newsstand edition will also be available.) We begin this first tale of the Batcave-expelled Robin with our hero's first encounter versus a gang of Gotham City car thieves. This series promises to show Robin facing some old Batman villains, as well as some of his own all-new foes. Tom (*New Titans*, *Adventures of Superman*) Grummett will be handling the penciling duties, using his dynamic style to usher Robin into a whole new era.

Wolverine #75

Artist: Adam Kubert
Writer: Larry Hama
Release Date: September 16
Cover Price: $3.95

In September, Marvel's mutant world as we know it will be permanently changed, with everyone's favorite (well, just about everyone's favorite) mutant good guy Wolverine being altered forever! It all takes place in the 48-page spectacular *Wolverine* #75, featuring a wraparound cover and hologram, like the other X-Men 30th anniversary issues. Logan antagonizes Magneto past the point of no return, resulting in Magneto's magnetic powers manipulating (and eventually extricating) the one metal thing permeating our little buddy's body—his skeleton! It seems as if the events in this titanic tomb will lead up to one inescapable conclusion—that Logan will have to leave the X-Men! The healing factor that Wolvie has relied on all these years could be the one thing that keeps his carcass out of the grave, but is it strong enough to literally put him back together? Logan's own title will chronicle the struggle he'll be facing over the next few months, as he begins to (figuratively and literally) piece his life back together. Who will take his place among our merry band of muties? Let's just say that an invitation will go to someone to join the X-Men that will leave everyone shocked!

WOLVERINE™ & © 1993 MARVEL

Prophet #1

PROPHET™ & © 1993 IMAGE

Artist: Dan Panosian
Writers: Rob Liefeld
Release Date: September
Cover Price: $2.50

Following his debut in the pages of *Youngblood* #2, John Prophet has enjoyed a great deal of fan interest. With the mammoth *Deathmate* saga now a part of comics history, and Profit...oops, I mean Prophet playing a major part in it, the man with the crazy hair's popularity is at an all-time high. So with no further delay, Rob Liefeld and Image bring us the first issue of an all-new *Prophet* series. This series picks up where the storyline in the *Youngblood* mini-series left off, with Prophet still not knowing where he is, only knowing that he was created in the past by Doctor Garnet Wells to battle the Disciples in the future, which is now. The man with the neat Swiss Army knife collection is trying to piece together the mysteries of his life while striving to get in touch with the Direct Orbital Command Center (known as D.O.C.C.), which is the link to his power. Liefeld will be writing and providing breakdowns for this book, with Dan Panosian taking care of the pencil and ink work. Each copy of this premier edition comic will have a special coupon redeemable for a copy of the upcoming *Prophet* #0.

Team Youngblood #1

Artist: Chap Yaep
Writers: Rob Liefeld &
Eric Stephenson
Release Date: September
Cover Price: $1.95

September brings us the first issue of the ongoing series focusing on the Youngblood "Away Team," *Team Youngblood* #1. (Why is it called the "Away Team?" Is it constantly on a road trip? Just a point to ponder.) This version of the team will consist of four of the members you all know and love from the *Youngblood* mini-series, (Sentinel, Cougar, Photon and Riptide), as well as two brand spanking new team members (one from each sexual orientation), Dutch (the guy) and Masada (the gal). The series kicks off with the villainous Giger, and his terrorist network, Cybernet carjacking the Space Shuttle and trying to take over the planet through a network of satellites. Our boy Sentinel and the rest of the mighty "Away Team" are all that there is between Giger and global tyranny! (Ooooh! Does this stuff sound so very foreboding, or what?) *Team Youngblood* #1 is brought to us by co-writers Rob Liefeld and Eric Stephenson, while the art will be handled by the team responsible for *Youngblood Yearbook* #1, penciler Chap Yaep and inker Norm Rapmund. Yes, gang, this one's got it all!

SENTINEL™ & © 1993 IMAGE

MORE PICKS

The following pages compile the grooviest titles shipping for the month of September. Also listed are books carrying the *Wizard* recommended reading RSA sign—comics that have the most promise to deliver a solid, well-written story and ones that shouldn't be overlooked on the comic book rack.

Aliens: Labyrinth #1

DARK HORSE Everyone knows the Aliens are virtually uncontrollable, but what if humans could predict their every move? This is what Dr. Paul Church is studying as he tries to pinpoint the Aliens' behavioral reactions. Test after test, he will do anything to find some form of predictability. In the midst of all this, an Alien escapes and kills someone. The authorities suspect foul play, but is it? **$2.50**

Amazing Spider-Man #383

MARVEL In part one of a three-part story, the vengeance-driven Jury (Venom's victims' families from the *Venom: Lethal Protector* mini-series) return and they're after Spidey! They blame him for bringing the alien costume to Earth in the first place. Plus, Aunt May is feeling more and more that Peter's parents might not be who they say they are. Hmmm... **$1.25**

Archer & Armstrong #17

VALIANT The "square pegs in a round world" are at it again. This time, they search the high seas for adventure, intrigue, and...Armstrong's hidden treasure. Finding it, however, proves to be difficult as Archer's life is put into jeopardy (no guest appearance by Alex Trebek, though). **$2.50**

Avengers #368

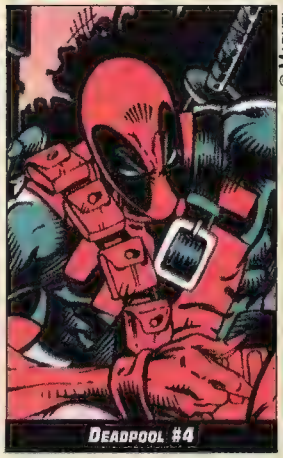
MARVEL Bloodties Part 1 (of 5). The gigantic X-Men/Avengers crossover begins here, as both teams go toe to toe in Genosha! All this, plus Crystal's daughter, Luna, disappears and Fabian Cortez might have something to do with it! Somebody alert John Walsh! Continued in *X-Men* #26. **$1.25**

Batman #501

DC COMICS Knightquest: The Crusade, Part 3. As the new Batman becomes more and more dangerous, the underworld of Gotham calls in Marauder to cut him down to size. Unfortunately, Marauder doesn't exactly know how dangerous this new Batman really is! **$1.50**

© Marvel

Daredevil #322



Deadpool #4

© Marvel

RSA Batman/Houdini: The Devil's Workshop

DC COMICS In this Elseworlds Prestige Format book set in the 1920s, the Dark Knight Detective teams up with legendary magician and escape artist Harry Houdini to stop a friend who is murdering Gotham's street urchins. This chillingly stark and grim portrayal is written by fan favorites Howard Chaykin and John Francis Moore, the team that wrote most of *The Flash* television shows and the *Ironwolf* hardcover graphic novel. The lavish and beautifully painted artwork is the product of Mark Chiarello, who is best known for his wonderful portrait work for a few of Topps' *Dracula* and *Star Wars* Galaxy cards. (Wait 'til you see his rendition of the Joker in this book!) **$5.95**

Batman: Shadow of the Bat #20

DC COMICS Knightquest: The Crusade, Part 4. A wounded Dark Knight must face the Tally Man, who wants revenge for what Bruce Wayne did to him as Batman. (I dunno about you, but I'd call an ambulance after this ish!) Story by Alan Grant, and art by new Bat-artist Bret Blevins! **$1.75**

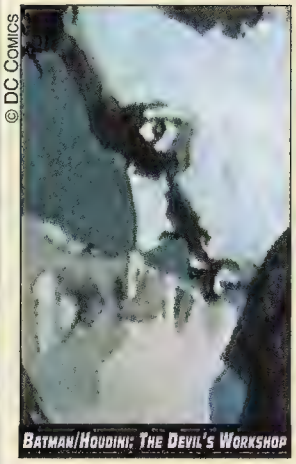
Batman: Shadow of the Bat #21

DC COMICS Knightquest: The Search, Part 4. As Bruce Wayne recovers from his battle with Bane, he continues tracking down the whereabouts of Tim Drake's father and Dr. Shondra Kinsolving. His search leads him to London as he learns they were kidnapped by the enigmatic Mr. Asp. As they lock horns, will Bruce make an asp out of himself? **$1.75**

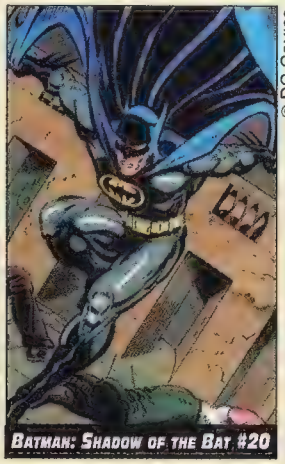
Bloodshot #11

VALIANT Empirical Dynasty, Part 2 (of 2). As his plans start to crumble before him, Mr. Iwatsu takes a gamble by transforming himself into the deadly Speedshot! (There's a joke here, but we ain't touchin' it.) **$2.25**

© DC Comics



Batman/Houdini: The Devil's Workshop



Batman: Shadow of the Bat #20

© DC Comics

MORE PICKS

Cable #5
MARVEL Just who the heck is Tolliver, anyway? That's what Cable is wondering these days as he slowly starts to unravel his secret. In the meantime, the newly reformed Six Pack battles the Executive Elite, while Professor X learns that Cable has returned to our timeline, and boy, does he want to have words with our boy Nathan. **$2.00**

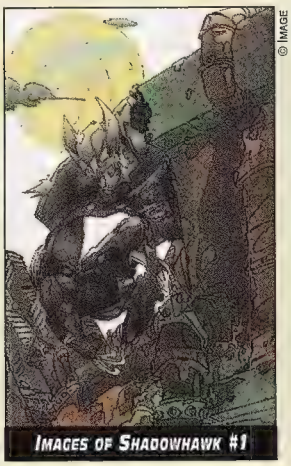
Daredevil #322
MARVEL Fall From Grace, Part 3. As the Man Without Fear searches for a deadly virus, he bumps into Deathlok's Siege, and Garrett, the kidnapped cyborg, along the way! **$1.25**

Daredevil: Man Without Fear #2
MARVEL Ever wonder how Matt Murdock handled his first meeting with Elektra? Oh, yeah? Us, too. Not only is this in here, but we learn how Matt deals with the brutal death of his father. Written by the guy-who-made-Daredevil-great-again, Frank Miller, who is doing what he does best by completely redefining the character from square one. The cinematic penciling approach of John Romita, Jr. is sure to keep this series going at the breakneck pace this story deserves. The icing on the cake is the legendary Al Williamson, who originally inked J.R.'s pencils when they both worked on the *Daredevil* series a few years ago. **$2.95**

Deadpool #4
MARVEL The dramatic conclusion to the almighty search for Tolliver's will, as Deadpool squares off against the wicked Slayback. Also, Vanessa and the Weasel (that annoying MTV guy?) take on Zero! And when Deadpool finally meets up with Vanessa, will it be too late to save her? **$2.00**

Detective Comics #668
DC COMICS Knightquest: The Crusade, Part 5. Robin is at his fuse's end with the new Batman as the confrontation that's been building for months finally comes to a head! It's Batman versus Robin, and the Boy Wonder is permanently evicted from the Batcave! This issue leads into *Robin* #1, as Tim must finally think about taking on a solo career full-time. **$1.25**

© Marvel
Ghost Rider #43


© Image
Images of Shadowhawk #1

© Harris
Q-Unit #1

© Marvel
Sabretooth #4

Eternal Warrior #17
VALIANT Thirty pieces of silver were given to Judas Iscariat for giving Jesus Christ to the Romans. Now, Master Darque wants those same pieces so he can drain the evil from them. Only Gilad can save the day, and find those coins first. **$2.25**

Firearm #1
ULTRAVERSE Alexander Swan is a private investigator who happens to be a normal guy in the Ultraverse. After taking a "simple" missing person case, he finds himself being chased around by guys with superpowers! How does a normal guy handle it? Find out in this first issue! Cover by Howard Chaykin. **$1.95**

Ghost Rider #43
MARVEL Road To Vengeance: The Missing Link, Part 5 (of 6). This issue has it all! (Well, maybe not, as there is still one part left.) Many long-running questions are finally answered! Who is Centurious? (If you read the previous *Ghost Rider* series, you'd know this answer.) What is the origin of Medallion? Is that Zarathos in your pocket, or are you just happy to see us? **$1.75**

Ghost Rider/Blaze: Spirits of Vengeance #16
MARVEL Road To Vengeance: The Missing Link, Part 6 (of 6). FINALLY! Is Ghost Rider really Zarathos??? The answer lies between these covers. Also, it's a war zone as Centurious, Lilith, Zarathos, and the Lilin battle against Johnny Blaze and the Blood! (Makes you wonder what side G.R. is on, eh?) **$1.75**

Harbinger #24
VALIANT Twilight of the Eighth Day, Part 2 (of 3). Believing his friends can no longer be trusted, Sting disbands the team! After this, he resolves he is tired of running and takes on Harada's Eggbreakers...alone! **$2.50**

AS TODD McFARLANE LEAVES

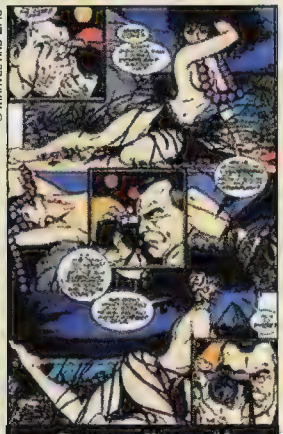
SPAWN™...*

THE NEW TEAM TAKES OVER!!!

MORRISON & CAPULLO

*Todd will be temporarily leaving SPAWN for three issues; 16, 17 & 18 to do the SPAWN/BATMAN crossover. Writer Grant Morrison and penciller Greg Capullo will take over! Three great issues with a fresh new style. SPAWN...monthly from Image Comics. SPAWN is TM & © 1993 Todd McFarlane Productions Inc.

MORE PICKS


© Marvel and Epic
Sachs and Violens #1

© Image
Savage Dragon #4

Images of Shadowhawk #1

IMAGE Starting here is an all-new title spotlighting the character in three-part story arcs. This one, by Keith Giffen and Alan Grant, pits Shadowhawk against Trencher, who wants to repossess the soul of a trial witness that Shadowhawk has to protect until he testifies. **$1.95**

RSA John Byrne's Next Men #18

DARK HORSE This one's got it all! The Next Men are on trial for murder! Chrissie confronts her mother for the first time since running away! Gillian emerges from seclusion! The mysterious man from the future reveals the future in store for us! Mark comes face-to-face with a nasty someone from his past! All this, and Senator Hilltop becomes President as his predecessor dies of a cerebral hemorrhage! (Which, except for the first couple of things, is kinda like that movie *Dave*...sort of.) **$2.50**

Jurassic Park: Raptor #1

TOPPS The blockbuster hit film continues here! Raptors have been seen in civilization, and the park's investors want to see them back in Jurassic Park. Find out who they hire to fetch them in this first issue done by industry giants such as Steve Englehart, Michael Golden, and Armando Gil. **$2.95**

RSA Maximortal #7

KITCHEN SINK PRESS Get ready for the conclusion to the first novel of *The Maximortal*! At a meeting at Los Alamos, the greatest scientific minds of the 20th Century gather together to successfully disintegrate the child, True-Man. But in doing so, the power fled to El Guano, assuring that death and destruction await the world. Written and drawn by Rick Veitch, whose consistently good work has been seen in *Swamp Thing*, *Brat Pack*, and *1963*. **$2.95**

RSA Prime #4

ULTRAVERSE A weakened Kevin, in order to save Kelly, must battle Prototype in the back lot of Universal Studios! Can Prime save the day and battle acne at the same time? Plus, Kevin's dad finds out the secret of Prime! **$1.95**

Q-Unit #1

HARRIS "The X-Men of the '90s"! That's what everyone's calling this baby! Alexander Duarte is a political prisoner who is forced to fight in a Q-Unit for the Braxian government! He must fight or die in a team full of political prisoners, as a bomb is implanted in all their brains. Ouch! **$2.95**

Sabretooth #4

MARVEL The conclusion to the smash-hit mini-series, as you find out just who set Sabretooth up! Be glad you're only reading this thing, as Sabretooth's reaction ain't pretty! By Larry Hama and Mark Texeira. **$2.95**

RSA Sachs and Violens #1

MARVEL/EPIC Right on the heels of their *Hulk: Future Imperfect* series, the immensely popular writer/artist duo of Peter David and George Pérez are at it again in this four-part "Heavy Hitters" mini-series. She's a beautiful model. He's a photographer who loves her. Together they're Jennifer Jean Sachs and Ernie "Violens" Schultz, and when another model turns up dead, Sachs searches for the killer. Reluctantly, Violens joins her only to win her affections. Handled by two of the best in the biz, this one promises to be a goodie, so pick it up! **$2.75**

Savage Dragon #4

IMAGE The coming of the Freak Force begins here as Barbaric joins Dart and the Dragon on the Chicago police force. Also, the Vicious Circle prepares to attack as the Freak Force gets trained. Plus, the flipside of this issue stars Ricochet and introduces Rapture. Art by Adam Hughes and Karl Kesel! **$1.95**

The Second Life of Dr. Mirage #2

VALIANT Darque Passage, Part 2. Even though she beat Master Darque twice, that doesn't mean that Carmen is untouchable. She races against death to save her only love, Dr. Mirage. But does she need to be saved, as an army of zombies want to do the death tango with her? **$2.50**

Shadowman #20

VALIANT Master Darque, in an attempt to gain control

© Valiant
The Second Life of Dr. Mirage #2

© Image
Shaman"s Tears #5

MORE PICKS

© Ultraverse
The Solution #1

© DC Comics
Superman: Speeding Bullets

of Shadowman for the umpteenth time, unleashes an evil spectre from Jack's past. Will he at long last succeed at making Shadowman his puppet? **$2.50**

Shaman's Tears #5

IMAGE The Rabids go nuts as Broad Arrow turns traitor! It's up to Stalking Wolf to stop them. All this plus the reintroduction of Jon Sable, Freelance! Don't miss out on this comic book milestone by Mike Grell. **$1.95**

The Solution #1

ULTRAVERSE Ever wonder what would happen if the Dragon Fang stole Lela Cho's company? Yeah, us too. Well, it happened, and Lela's pretty peeved! She gathers together a bunch of mercenaries to band together as The Solution to prevent this sort of hostile takeover from ever happening again! **$1.95**

Spawn #16

IMAGE As Todd McFarlane takes off to do *Batman/Spawn*, Grant Morrison and Greg Capullo step in to pit our favorite guy from hell against the evil (?) Jason Wynn from heaven! And he's Al Simmons' old boss! **$1.95**

Superman: Speeding Bullets

DC COMICS Young Kal-El crash lands on Earth only to be found by...Thomas and Martha Wayne??? In this Elseworlds Prestige Format book, this is the premise as the Dark Knight Detective of Steel is born by witnessing the Waynes getting gunned down in front of him! An interesting twist of fate has Clark Wayne become the Batman/Superman, but which persona will show through? The story is crafted by J.M. DeMatteis, whose best work comes from probing the delicate psyches of the characters he writes. The art is by Eduardo Barreto, whose stellar work on *Lex Luthor: The Unauthorized Biography* earned him many accolades. **$4.95**

TMNT/Savage Dragon Crossover Special #1

MIRAGE STUDIOS The second part of the giant crossover that started in *Savage Dragon* #2! The Turtles and Dragon go head-to-head against the minions of an evil sorceress, and then must fight the bad lady herself! **$2.75**

Uncanny X-Men #306

MARVEL Last seen in *Uncanny X-Men Annual* #17, X-Cutioner is back and Archangel must face him. And just what is X-Cutioner's secret, anyway? Find out in tale weaved by Scott Lobdell and John Romita, Jr. **$1.25**

Venom: The Madness #1

MARVEL Eddie Brock falls in love, and the alien costume is not happy about it! Find out what that nutty costume is up to, as the Juggernaut and Black Tom Cassidy strike. All this, plus Dusk does his best to drive the costume insane! **$2.95**

Warriors of Plasm #2

DEFIANT The Sedition Agenda, Part 2. The five humans abducted to Plasm escape their captors and flee back to Earth. Just when they believe they are safe, Lorca and the Legions of Plasm follow them with intent to mulch our world into more gore for their Org! ("Gore for their Org"??? Plasm-speak, I guess.) **$2.95**

X-Force #28

MARVEL A member of X-Force dies as the new leader of the Mutant Liberation Force strikes and strikes HARD! And if that's not bad enough, two other members resign from the team. Geez, if this kind of stuff keeps up, they're going to have to rename the book "Ex-Force". **$1.25**

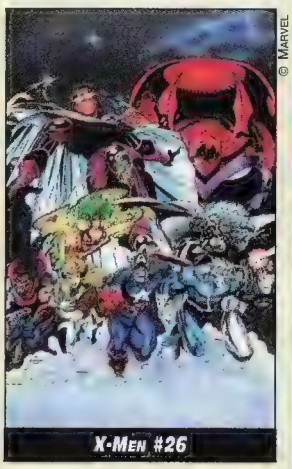
X-Men #26

MARVEL Bloodties Part 2 (of 5). Continuing the humongazoidian X-Men/Avengers crossover that will shake mutantkind! The merry mutants continue to square off against the Avengers as Exodus takes over as the heir of Magneto. (And we though Magneto's heir was silvery white!) **$1.25**

X-O Manowar #23

VALIANT With the freedom that the X-O armor gives her, Randy slowly lets out the dark side of her psyche, and it terrifies her. Meanwhile, Aric finds out that his adoptive tribe was slaughtered by...Orb Industries??? **$2.25**

© Marvel
Venom: The Madness #1


© Marvel
X-Men #26

THE SECOND BATTLE OF NEW ORLEANS!
GAMBIT™
#1 of 4
The X-Men's ragin' Cajun is now in his own limited series guest-starring Rogue!
By Howard Mackie, Lee Weeks and Klaus Janson
MARVEL COMICS

THIS MONTH'S NUMBER ONES!

COMIC BOOK COLLECTORS place a great deal of importance on the #1 issues. Since it's tricky to determine whether a book will succeed, you have to choose your comics very carefully and wisely. Number one issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you all the #1 issues shipping for September. Happy hunting!

Aliens: Labyrinth #1
Dark Horse $2.50

Avalon #1
Comico $2.50

Biker Mice From Mars #1
Marvel $1.50

Black Mask #1
DC Comics $4.95

Brats Bizarre #1
Marvel $2.50

Chiller #1
Marvel $7.95

Die-Cut #1
Marvel $2.50

Die-Cut Vs. G-Force #1
Marvel $2.75

Dino Island #1
Mirage $2.75

Dragon Lines: Way of the Warrior #1
Marvel $2.25

Firearm #1
Malibu $1.95

Floaters #1
Dark Horse $2.50

Hitchhiker's Guide to the Galaxy #1
DC Comics $4.95

Images of Shadowhawk #1
Image $1.95

Judgement Day #1
Lightning $3.50

Junker #1
Fleetway/Qual. $2.95

Jurassic Park: Raptor #1
Topps $2.95

Night Walker #1
Fleetway/Quality $2.95

Offworld #1
Graphic Image Press $3.95

Outsiders #1
DC Comics $1.75

Pinhead/Marshall Law: Law in Hell #1
Marvel $2.95

Plasmer #1
Marvel $2.50

Prophet #1
Image $2.50

Pumpkinhead #1
Dark Horse $2.50

Q-Unit #1
Harris $2.95

Riot Gear #1
Triumphant $2.50

Robin #1
DC Comics $1.50

S.I.A.R. Corps #1
DC Comics $1.50

Sacks & Violens #1
Marvel/Epic $2.75

Scarab #1
DC Comics $1.95

Silver Star #1
Topps $2.95

Solution #1
Malibu $1.95

Spider-Woman #1
Marvel $1.75

Stealth Squad #1
Petra Comics $2.50

Team Youngblood #1
Image $1.95

Terrarists #1
Marvel $2.50

TMNT/Savage Dragon Crossover Special #1
Mirage $2.75

Transformers: Generation 2 #1
Marvel $1.75

Venom: The Madness #1
Marvel $2.95

Virtual Reality Zone
Galaxinovels $3.95

Vortex—Week One: Division 13
Dark Horse $1.00

War Man #1
Marvel $2.50

good & cheap

Good-readin' books you can still pick up cheap!

LEGION OF SUPER-HEROES™ & © DC COMICS

Legion of Super-Heroes #1-#5 (Third series)

Writer: *Paul Levitz (with Keith Giffen)*
Artists: *Giffen, Lightle, and Mahlstedt*
Current Total Value: *$12*

When you see the fantastic cover to the first issue, you know the Legion means business. In this storyline, the Legion of Super-Villains, comprised of psychopaths and evildoers, make a pact between themselves to each kill a member of the Legion of Super-Heroes. In doing so, these villains siege and take over the planet of Orando, the home of Legionnaires Queen Projectra and her consort, Karate Kid.

It is here you will witness the return of Lightning Lass, the birth of Saturn Girl's and Lightning Lad's twins, and the return of Nemesis Kid (the turncoat Legionnaire). Also, the fourth issue features the drop-dead, all-out fight between Karate Kid and Nemesis Kid, who has the power to adapt to his opponent's powers and beat him. Members from both teams perish and many lives are forever changed.

Levitz (with Giffen as plot assistant) crafts a gripping story and is amazing in the way he is able to write so many characters into the mix without anyone overshadowing another. The amazing artwork by Keith Giffen and Steve Lightle is enhanced by the much-underrated inks of Larry Mahlstedt. These books are a steal at 12 bucks. ☆

ERIK LARSEN WRITES

THE SAVAGE™ DRAGON 5

POSTER INSERT BY ADAM HUGHES

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TOP 100 AUGUST - 1993

Here's the list for AUGUST... the countdown of the highest ordered titles as reported by Diamond Comic Distributors, Inc.

1. Batman #500
2. Superman #82
3. X-Men 2099 #1
4. Adventures of Superman #505
5. X-Men #25
6. Plasm #1
7. Deathmate Epilogue
8. Stryke Force #1
9. Gen-X #1
10. Second Life of Doctor Mirage #1
11. Shadowhawk II #3
12. Detective Comics #667
13. Uncanny X-Men #305
14. WildC.A.T.s Trilogy #3
15. Darker Image #4
16. Extreme #1
17. Deathblow #4
18. Superpatriot #1
19. Superman: The Man of Steel #26
20. WildC.A.T.s Yearbook #1
21. Savage Dragon #3
22. Batman # 500 (Newsstand)
23. Action Comics # 692
24. Brigade #4
25. The Maxx #6
26. X-Force #27
27. Sabretooth #3
28. Bloodstrike #5
29. Amazing Spider-Man #382
30. Venom: Funeral Pyre #3
31. X-Men Annual #2
32. Doom's IV #3
33. Thunderstrike #1
34. Valeria, The She-Bat #4
35. Batman: Shadow of the Bat #19
36. Shaman's Tears #4
37. Supreme #5
38. Wolverine #74
39. Superman #82 (Newsstand)
40. Ultra-Monthly Magazine #3
41. X-Factor #95
42. Green Lantern #46
43. Adventures of Superman #505 (Newsstand)
44. Justice League Task Force #5
45. Batman: Shadow of the Bat #18
46. Cable #6
47. Spider-Man 2099 #12
48. Turok: Dinosaur Hunter #5
49. Secret Weapons #3
50. Spider-Man #39
51. X-Force Annual #2
52. Steel Harbor-Week Two: The Machine
53. Steel Harbor-Week One: Barb Wire
54. Daredevil: Man Without Fear #1
55. Steel Harbor-Week Four: Motorhead
56. Steel Harbor-Week Three: Wolf
57. Bloodshot #10
58. Eternal Warrior #16
59. Deadpool #3
60. X-O Manowar #22
61. Wolverine/Punisher: Damaging Evidence #1
62. Ren & Stimpy #11
63. Infinity Crusade #5
64. Magnus: Robot Fighter #30
65. Shadowman #19
66. 2099 Unlimited #2
67. Adventures of Superman Annual #5
68. Harbinger #23
69. Solar, Man of the Atom #27
70. H.A.R.D. Corps #12
71. Rai & The Future Force #15
72. Web of Spider-Man #105
73. Archer & Armstrong #16
74. Catwoman #3
75. Spectacular Spider-Man #205
76. Star Trek: Deep Space Nine #1
77. Doom 2099 #10
78. Punisher 2099 #1
79. Prototype #1
80. Incredible Hulk #410
81. Batman: Legends of the Dark Knight #53
82. Batman: Legends of the Dark Knight #54
83. Trencher #4
84. Sandman #54
85. 1963 #5
86. Ghost Rider #42
87. Exiles #1
88. Daredevil #321
89. Lethal Foes of Spider-Man #2
90. New Warriors #40
91. X-Men Adventures #12
92. Fantastic Four #381
93. Silver Surfer #85
94. Metal Men #1
95. Silver Surfer Annual #6
96. Excalibur #70
97. Showcase '93 #10
98. Ghost Rider/Blaze: S.O.V. #15
99. Jurassic Park #4
100. Avengers #367

Who's in the TOP 100?

	# books in top 10	# books in top 50	# books in top 100
Marvel	2 (-0)	15 (+1)	38 (-2)
DC Comics	3 (+3)	13 (+4)	20 (-0)
Image	3 (-3)	17 (+3)	19 (+3)
Valiant	1 (-1)	2 (-5)	12 (+3)
Dark Horse	- (-0)	0 (-5)	4 (-1)
Malibu	- (-0)	1 (+1)	4 (+3)
Continuity	- (-0)	1 (+0)	1 (-0)
Defiant	1 (+1)	1 (+1)	1 (+1)
Topps	0 (-0)	0 (-0)	1 (+1)

(+ or - indicates change from last month's listings)

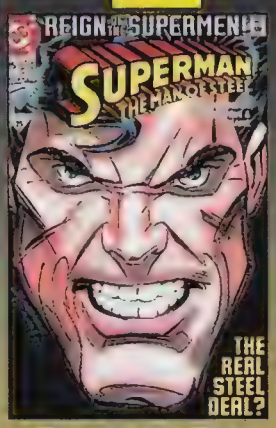
TOP 10 AUGUST 1992

1. Cable #1
2. WildC.A.T.s #2
3. Youngblood #0
4. X-Men #13
3. Cyberforce #1
6. Spawn #4
7. Youngblood #3
8. Youngblood #4
9. Shadowhawk #1
10. X-Force #15

TOP 10 SEPTEMBER-1993

We keep a very close watch on all the hottest books changing hands throughout the country. Here are the 10 best-selling comics:

1



© DC Comics

Superman: The Man of Steel #25
Artist
Jon Bogdanove
Writer
Louise Simonson

Be it snapping the Bat dude in two or killing off Superman and bringing him back as four (oops, make that five) different guys, DC is really hogging the spotlight. In this issue, the mighty Man of Steel makes his dramatic return, as he pops out of his Kryptonian battle suit (which looks like something Wile E. Coyote would buy from the Acme Company). Now donned in a cool all-black Super zoot suit, our buddy Kal-El proceeds to make a seriously dramatic comeback, and ends the book swearing an oath that the only way the invading aliens will ever capture Metropolis is "...over my dead body!" Hey, if the aliens had invaded a couple of months earlier, they coulda parked on his dead Kryptonian butt, if they wanted to.

2

© DC Comics

Batman #497
Artist
Jim Aparo
Writer
Doug Moench

Hey, what do your Rice Krispies say to you? Snap, crackle, pop, in your morning. Before we go into why this book is hot, we want to note the difference in the ads promoting this issue, and the actual newsstand cover. In the ads, Bane has blood all over his knee where he's bending our buddy Bruce in half, but on the cover its just Bane and Bats, no blood. Not that we're all bloodthirsty fanboys, but it looked a lot cooler with all the Bruce-juice spilling all over the place. Ah well, you can't win 'em all. Anyway, the reason this baby is cooking like Spam on Georgia asphalt is because this is the climax to the humongous Knightfall crossover storyline, as well as the final issue the real Batman makes an appearance in costume.

3

© Voyager

Bloodshot #6
Artist: Don Perlin
Writer: Kevin VanHook

If you think that's a big splotch of red on Bloodshot's chest, just wait until he hits the ground. Actually, our boy Bloodshot makes it down to the ground all right. But why is this book smokin'? Can you say Ninjak, boys and girls? Good, I knew you could. Though he may be a somewhat hokey-looking character (unless drawn by Joe "The Super Dave Osborne of Comics" Quesada), he played a major part in the very cool *Deathmate* crossover line of books and will be getting his own monthly series courtesy of those sneaky Valiant folks. Now, if you're shaking your head and saying, "But I have that issue and I didn't see Ninjak at all," he's not in costume in this ish. He's the mysterious guy in sunglasses who pops up throughout the entire issue (no lame firstappearanceitis here!).

4

© DC Comics

Vengeance of Bane #1
Artist: Graham Nolan
Writer: Chuck Dixon

With the amount of drugs pumping through Bane's body, the only thing he coulda been instead of a supervillain is a pro wrestler. Betcha he could slam Yoko Zuna's cottage cheesed butt to the mat, not that that has anything to do with comics or anything. Anyway, everybody knows who Bane is and why he's so important, so why didn't dealers order more of this book? Good question. DC did take out full page ads in their books prior to *V.O.B.*'s release, and in the ads it stated that Bane is "the man who will finally break the Batman." Sounds pretty ominous to me. Thinking about it, DC shoulda tied the monthly Batman books more strongly to it, and let the retailers in on that fact. That woulda sold more copies.

5

© Voyager

Shadowman #16
Artist: Bob Hall
Writer: Bob Hall

Though it's known for sneaking characters into cameos long before you know who they are, Valiant pulled a reverse here. It told the public that there was a new book entitled *Dr. Mirage* coming out, and then later had this guy in *Shadowman* #16 come right out and say "My name is Dr. Mirage..." Good morning. When word hit the street about what was in this book, it went from zero to 60 so fast, it left skid marks in dealers' shorts longer than the Mississippi. Now, in case you've been too busy picking up all the first printing Image books at Wal-Mart for cover price (and wondering why your local retailer is in such a bad mood), Dr. Mirage is now the star (even though he's a slightly dead star) of his own monthly title!

6

© DC Comics

Sword of Azrael #1
Artist: Joe Quesada
Writer: Dennis O'Neil

It seems that thanks to the enormously popular Knightfall epic, you guys are digging the new Batman chap, Jean Paul Valley. (I know, I know, his name sounds like a ski resort, but we used that gag up last month.) Azrael's been kicking the snot out of every baddie that Gotham City has to offer, with the exception of one: Bane. So he's been slowly but surely building a new suit to aid him in his inevitable showdown with Gotham's resident bully and all-around not-so-nice guy. It seems that the fight on crime has been a little tough on ol' Azbats, and he's been gettin' a little irregular lately, actually kicking the little guy, Robin, out of the Batcave. With this being Azrael's first appearance, this book is H-O-T.

7

© Voyager

Bloodshot #7
Artist: Don Perlin
Writer: Kevin VanHook

Our third Valiant (and second Bloodshot) book to hit the big 10 features the first costumed appearance of that snappy little purple-clad guy, Ninjak. In this book, Bloodshot finds out that this mysterious little bugger has a short fuse, actually stuffing his sword clean through our nanite-powered hero at one point. Once Ninjak figures out that they're both on the same side, they make buddy-buddy with each other, and proceed to waste all the bad guys. It's the kind of stuff all of you die-hard violence and mayhem puppies can really sink your teeth into. With his new Valiant book set to premiere later this year, this book is going to stay hotter than Cindy Crawford's last workout video.

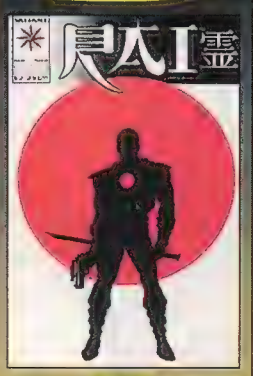
8

© DC Comics

Action Comics #709
Artist: Jackson Guice
Writer: Roger Stern

We continue the DC Comics show...I mean the Top Ten with the book that brings us back the real Man of Steel. He's been hanging out in this big egg in the Fortress of Solitude, with these cool robots minding the store for him. In this book, we see him pop out of his Mork from Ork egg deal and begin monitoring the activities of the four faux Supermen. After seeing what these four phonies were doing to his sacred name, he vows to get back to Metropolis and right all the wrongs going on. Just like a good li'l hero should do, I imagine. As we all know by now, Supes has returned to Metropolis, magically growing longer hair (we keep expecting him to break into "Achy Breaky Heart"), and he's ready to kick some evil Superman cyborg posterior.

9



© Voyager

Rai #0
Artist: David Lapham
Writer: Bob Layton

As we profile this book in the Top Ten for the sixteen millionth time, we actually have new stuff to impart to you faithful readers. Our cool buds at Valiant are going to be doing a follow-up to this historical saga, The *Rai #0 Companion*. This mini-comic will be inserted into the *Rai* trade paperback, and it will chronicle how Geoff the Geomancer gets led to Project Rising Spirit and Bloodshot. As you should know already, this particular comic is a type of foundation for the future of the entire Valiant universe, and we've been given glimpses of it in such Valiant titles as *Secret Weapons* and *Bloodshot*. There's really not much more we can tell you about this book that you haven't already been told, so we'll just let you continue on to the next book.

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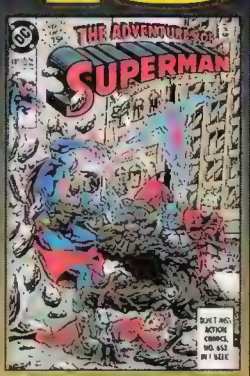


© DC Comics

Adventures of Superman #466
Artist: Dick Giordano
Writer: Dan Jurgens

Another DC book rearing its head in the Top Ten? You would think that it's 1959 all over again the way DC has managed to resuscitate its titles and make itself a prominent force in our industry. I know, you guys don't care. You just go out and read the books, and you're wondering just what the monkey this book is doing showing up in our terrific ten. Well, it seems that this baby is the origin of the current naughty cyborg Superman, who's been wreaking plenty o' havoc throughout the land of Super's titles. We ascertain this vital information in the pages of *Superman* #81, the very issue where Supes reintroduces himself to the world at large. You may have been able to find this one in the cheapo box a scant few weeks ago, but alas, you won't anymore. ☆

Wizard Market WATCH

by
William Christensen and Mark Seifert

Superman, Batman Still Red Hot

The one-two punch of Superman and Batman is cleaning up for DC and retail shops across the country. *Superman* and *Batman* books from the last five years are in incredible demand. Even previous slow sellers like *Legends of the Dark Knight* #1 and *Man of Steel* #1 are now easy sells. *Superman* #22, wherein Superman kills the Phantom Zone villains, is a surprise sales stand-out. The "Panic in the Sky," "Mark of the Krypton Man," and "Return of the Krypton Man" storylines are also immensely popular, as are issues involving the Eradicator (which becomes the "Last Son of Krypton.") *Batman* issues between #300 and #400 sell like wildfire, as do *Detectives* between #500 and #600. The leaders among recent *Batman* books are still *Vengeance of Bane* and the *Sword of Azrael* mini-series.

Real Steel Deal Revealed Dept.: The Superman revealed in *Action* #689 appears to be the real thing. As a result, *Man of Steel* #25, where this "real" Superman reveals himself, disappeared from shops instantly.

By the way, hold onto your *Man of Steel* #18's and Doomsday cameo appearances in *Man of Steel* #17, *Adventures of Superman* #496, *Superman* #73, and *Action* #683. It seems Mr. D is set to become a major star in the DC Universe. We'll see his origin and a rematch between himself and Superman in the *Doomsday* mini-series to be released this fall.

Speaking of the DC Universe, it looks like continuity is set for a major revamp once again. It's reported that this reorganization will be a sequel to *Crisis on Infinite Earths*. You might want to pick up the original *Crisis* while you can, as this important mini-series has never been reprinted in trade paperback form.

The books in DC's Vertigo line are enjoying solid sales, and this success has spread to back issues of those titles. Titles like *Sandman, Hellblazer, Swamp Thing,* and *Shade* are flying out of back issue boxes. Of new Vertigo titles, *Jonah Hex: Two-Gun Mojo* has been a surprise hit. The popularity of this series has created some interest in the character's first appearance in *All-Star Western* #10. Original issues of Neil Gaiman's *Black Orchid* and *Books of Magic* continue to be in demand, despite their availability in trade paperback format. Of these, the most difficult to come by is *Books of Magic* #3.

The Ray mini-series is taking off due to Joe Quesada's meteoric rise to superstardom. This was Joe's first major comics work.

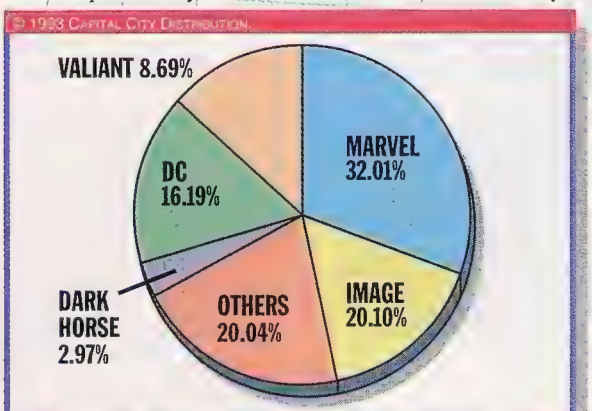
VALIANT: Valiant's got a startling new color 3-D process in the works called *Valiant Vision*. Valiant has been using the process on some of its books for quite some time, and by the time the glasses come out this fall, there will be a plethora of books for you to reread in stunning, full-color 3-D. *Solar* #19 was the first book the process was used on, and there are many more.

In the back issue department, *Rai* #0, #2, and #5 are coming on strong after months of buyers' concentration on #3 and #4. Valiant recently revealed that *Rai* #2 and #5 aren't too far behind #3 and #4 in the scarcity department.

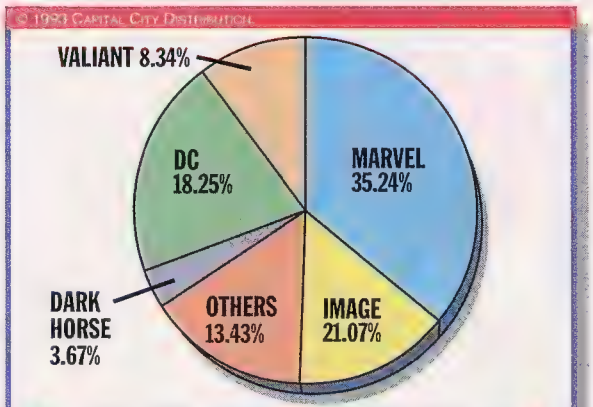
X-O Manowar #5 and #6 are red hot after the release of the *X-O Manowar TPB*, which reprinted #1 through #4. *X-O Manowar* continues to be one of the hottest Valiant titles in general, with the incredible cover of *X-O Manowar* #0 helping to blow it off the stands.

Bloodshot #6 and #7, the first appearances of Ninjak, are going strong due to the announcement of a forthcoming *Ninjak* series drawn by Quesada.

IMAGE: A snazzy foil cover helped *WildC.A.T.s Trilogy* #1 to brisk initial



Dollar Share of the Comic Book Market for JULY, according to Capital City Distribution



Piece Share of the Comic Book Market for JULY, according to Capital City Distribution

sales. We don't care what anyone says, sometimes a foil cover can be very cool.

Speaking of foil covers, *Deathmate Prologue* also met with strong sales on the stands. The art on this book features the first "dream team" matchups of Image and Valiant creators, pairing Jim Lee and Barry Windsor-Smith on the lead story, and Rob Liefeld and Bob Layton on the backup.

MARVEL: *Daredevil* #319, the prologue to the "Fall from Grace" storyline, is about as close as Marvel has gotten recently to a hot new product. Elektra is returning during this storyline. As a result of the interest in this story, some collectors have also been giving Frank Miller *Daredevils* yet another look.

Sabretooth #1 has been another spark of light for Marvel. A slick package, combined with slick interiors by Mark Texiera, has combined for swift sales for issue #2 of the mutant berserker.

The current spotlight on Magneto has created interest in a rather obscure pair of back issues that chronicle an important event in his career. As a result of the Master of Magnetism's tussle with the Defenders in *Defenders* #15 and #16, he is reduced to an infant. This led to a chain of events during which his "genetic matrix" is altered, thus accounting for his good-guy status for awhile. These issues are referred to in *X-Men* (2nd series) #2, and, as a result of that and the X-Men's 30th anniversary hoopla (in which Magneto figures heavily), there's been a run on these two books.

OTHER COMPANIES: The impending arrival of Barry Windsor-Smith to the Ultraverse fold may pique reader interest in the older Ultraverse books.

Comics' Greatest World seems to be running out of gas. These books may be all but forgotten once Dark Horse's new Legend imprint (featuring work by John Byrne, Walt Simonson, Frank Miller, and Art Adams) gets going. Dark Horse's *Mask* is becoming something of a cult favorite, with all issues of the original series being in demand.

Vampirella back issues continue to do a slow burn. Number two, with the lowest print run, is the tough one to get. Many Vampi fans are finally discovering her first Harris appearance in *Creepy Fearbook* #1.

In the wake of all the interest in low print run Valiant books, micro-print run black and white comics from the past few years are starting to attract a great deal of attention. Early issues of *Bone*, *Cry for Dawn*, and *Faust* are hot commodities. Michael Allred's original *Madman* series from Tundra also falls into this category.

Dino-Sized Sales Dept: While *Jurassic Park* hasn't quite been the monster at comic shops that it has been in movie theaters, it has at least equaled the success Topps had with its previous movie adaptation, *Bram Stoker's Dracula*. With the continuing success *Jurassic Park* is enjoying at the box office, don't be surprised if *Jurassic*'s comic book follow-up, *Raptor*, also does well. ☆

William Christensen and Mark Seifert are regular contributors to Wizard.

ATTENTION DEALERS

Our price guide database has been revamped to significantly expand dealer input and speed compiling. Participating dealers who complete our monthly survey forms (perhaps 15 minutes of your time) will receive a copy of our new, participants-only newsletter, *Entertainment Retailing*. This publication, created for all entertainment retailers in today's diversified marketplace, features information designed to help retailers maximize their store's potential. Each month, you'll find pricing info to be featured in the next issue of *Wizard*, and up-to-date industry news, plus profiles of successful retailers. Thank you to those who have already responded. To participate, write or fax, on letterhead, to DEALER NEWSLETTER, Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001. Fax: 914-426-6071.

WIZARD'S TOP TEN HOTTEST ARTISTS

1 **Todd McFarlane** "Feelings, nothing more than..." and all that *Spawn* stuff

2 **Jim Lee** *Deathblow, WildC.A.T.s*

Photo: J. Schuyler

3 **Joe Quesada** *X-O Manowar #0*, upcoming *Ninjak*

4 **Bart Sears** upcoming *Violator*

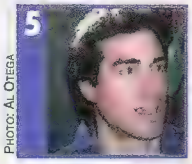


Photo: Al Ottega

5 **Marc Silvestri** *Cyberforce*

6 **Rob Liefeld** *Youngblood*

7 **Erik Larsen** *Savage Dragon*

8 **Sam Kieth** *The Maxx*

Photo: J. Schuyler

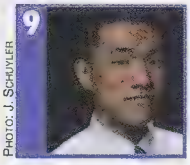


Photo: J. Schuyler

9 **Bernard Chang** *The Second Life of Dr. Mirage*

10 **Dave Lapham** *Warriors of Plasm*

WIZARD'S TOP TEN HOTTEST WRITERS

Photo: Al Ottega

1 **Neil Gaiman** *Sandman*

2 **Peter David** *Incredible Hulk, Spider-Man 2099*

Photo: Lynn Varley

3 **Frank Miller** *Daredevil: Man Without Fear*

Photo: Mitch Jenkins

4 **Alan Moore** *1963*

5 **John Byrne** *John Byrne's Next Men*

Photo: Al Ottega

6 **Jim Shooter** *Warriors of Plasm*

Photo: J. Schuyler

7 **John Ostrander** *Spectre, Magnus, Robot Fighter*

8 **Fabian Nicieza** *X-Force, New Warriors* ...and he's even hot looking!

Photo: Liberty Studio

9 **Mike Grell** *Shaman's Tears*

10 **Bob Layton** *The Second Life of Dr. Mirage*

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Creator of SPAWN

NEAL ADAMS
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Courtesy of Continuity Comics

JIM SHOOTER
Writer on **WARRIORS of PLASM**

-AND-

DAVE LAPHAM
Penciller on **WARRIORS of PLASM**
Courtesy of Defiant

PETER LAIRD
Teenage Mutant Ninja Turtles,
Stupid Heroes

'FANTASY WITH TEETH' TOUR
1978 - 1993

WENDY & RICHARD PINI
Creators of ELFQUEST

MARK SCHULTZ
Cadillacs and Dinosaurs
Courtesy of Kitchen Sink

JON BOGDANOVE
Superman: The Man of Steel

SCOTT McCLOUD
Understanding Comics, ZOT!

JOE JUSKO
Marvel Masterpieces

ERIK LARSEN
Creator of **Savage Dragon**

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September 1-October 15

ALABAMA

SEPT 18, BIRMINGHAM, Legends Show, Howard Johnson's, 1485 Montgomery Hwy., T:14 A:$1, 10am-4pm, 706-234-8210
SEPT 18, HUNTSVILLE, Comic Book Show, Jaycee Community Bldg., Old Airport, T:60 A:$1.50, 9am-4pm, 205-881-6222

CALIFORNIA

SEPT 1, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm-10pm, 909-780-4555

SHOWS & CONVENTIONS

Wizard is not responsible for false or lost show information. Patrons of shows should telephone prior to attending to verify information.

SEPT 1, WALNUT, Baseball & Comics Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492
SEPT 3-5, SAN JOSE, Comic & Card Show, Meridiam Park Plaza Shopping Ctr., T:60 A:Free, Fri:5pm-9pm, Sat:10am-6pm, Sun:10am-5pm, 408-265-6844
SEPT 4, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
SEPT 4, SAN DIEGO, Greatest Mini-Con, Scottish Rite Center-Mission Valley, 1895 Camino Del Rio S., A:$2.50, 619-273-7048
SEPT 4, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 714-594-7492
SEPT 4, PASADENA, Card & Comic & Pin Show, Pasadena Ctr, 330 E. Green St., T:35 A:Free, 10am-5pm, 818-247-9775
SEPT 4, 5, SAN FRANCISCO, Card & Comic Show, Quality Hotel, 1101 Van Ness Ave., T:60 A:$2, Sat:10am-8pm, Sun:10am-5pm, 415-386-9036
SEPT 5, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
SEPT 5, BALDWIN PARK, Comic & Card Show, Hilton Hotel, 14635 Baldwin Park Towne Center, T:50 A:$2, 10am-5pm, 909-625-5942
SEPT 5, EL SEGUNDO, Baseball & Comic Book Show, Crown Sterling Suites, 1400 E. Imperial Ave., T:30 A:Free, 310-676-8076
SEPT 6, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N.Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890
SEPT 8, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492
SEPT 8, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm-10pm, 909-780-4555
SEPT 10-12, SAN JOSE, Comic & Card Show, Meridiam Park Plaza Shopping Ctr., T:60 A:Free, Fri:5pm-9pm, Sat:10am-6pm, Sun:10am-5pm, 408-265-6844
SEPT 11, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
SEPT 11, SAN DIEGO, Mission Valley Comic Convention, 4780-B Mission Gorge Place, T:40 A:Free, 10am-3pm, 619-281-0056
SEPT 11, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492
SEPT 11, LAJOLLA, UTC Sports & Card Show, UTC Mall in Canyon Rm, 4545 Lajolla Village Dr., T:45 A:Free, 619-989-0612
SEPT 11, N. HOLLYWOOD, Comic & Card & Pin Show, Beverly Garland Hotel, 4222 Vineland Ave., T:40 A:$1, 10am-5pm, 818-247-9775
SEPT 12, STOCKTON, Baseball & Comic Show, Stockton Inn, Hwy 99 & Waterloo Rd., T:36 A:$2, 10am-4pm, 209-948-0976
SEPT 12, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
SEPT 12, SAN JOSE, Sports Card & Comic Show, LeBaron Hotel, 1350 N. First St., T:35 A:$2, 9:30am-4:30pm, 510-682-0517
SEPT 15, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492
SEPT 15, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm-10pm, 909-780-4555
SEPT 17-19, SAN JOSE, Comic & Card Show, Meridiam Park Plaza Shopping Ctr., T:60 A:Free, Fri:5pm-9pm, Sat:10am-6pm, Sun:10am-5pm, 408-265-6844
SEPT 18, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
SEPT 18, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492
SEPT 18, N. HOLLYWOOD, Card & Comic & Pin Show, Beverly Garland Hotel, 4222 Vineyard Ave., T:40 A:$1, 10am-5pm, 818-247-9775
SEPT 18-19, SAN LUIS OBISPO, Card & Comic Show, Central Coast Mall, T:100 A:free, 10am-5pm, 805-547-1741
SEPT 19, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
SEPT 19, SAN DIEGO, Comic Castle Comic Book Convention, Scottish Rite Center, 1895 Camino Del Rio S., A:$2.50, 10am-5pm, 619-222-3302
SEPT 19, CARSON, Comic Book & Collectible Show, Community Center, 802 E. Carson St., T:55 A:$3, 10am-4pm, 817-917-6728
SEPT 19, SAN JOSE, Bay Area Comics Convention, LeBaron Hotel, 1350 N. First St at I-880., T:75 A:$4, 9:30am-3:30pm, 510-222-8663
SEPT 19, TRACY, Baseball & Comic Show, American Legion Hall, 1960 Tracy Blvd., T:18 A:$2, 10am-4pm, 209-948-0976
SEPT 19, CONCORD, Sports Card & Comic Show, The Sheraton Concord, 45 John Glenn Dr., T:35 A:$2, 9:30am-4:30pm, 510-682-0517
SEPT 20, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890
SEPT 22, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm-10pm, 909-780-4555
SEPT 22, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492
SEPT 24-26, SAN JOSE, Comic & Card Show, Meridiam Park Plaza Shopping Ctr., T:60 A:Free, Fri:5pm-9pm, Sat:10am-6pm, Sun:10am-5pm, 408-265-6844
SEPT 25, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
SEPT 25, SAN DIEGO, Mission Valley Comic Convention, 4780-B Mission Gorge Place, T:40 A:Free, 10am-3pm, 619-281-0056
SEPT 25, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492
SEPT 25, PASADENA, Card & Comic & Pin Show, The Pasadena Ctr, 300 E. Green St., T:35 A:Free, 10am-5pm, 818-247-9775
SEPT 25, EMERYVILLE, Comic & Card Show, Holiday Inn, 1800 Van Ness Ave., T:25 A:$1, 10am-4pm, 415-386-9036
SEPT 26, SAN JOSE, Sports Card & Comic Show, LeBaron Hotel, 1350 N. First St., T:35 A:$2, 9:30am-4:30pm, 510-682-0517
SEPT 26, SAN FRANCISCO, Bay Area Comics Convention, Masonic Auditorium, California at Taylor., T:50 A:$4, 10am-4pm, 510-222-8663
SEPT 26, SAN FRANCISCO, San Francisco Con #7, Holiday Inn-Golden Gateway, 1500 Van Ness Ave., T:50 A:$3, 10am-4pm, 415-386-9036
SEPT 26, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
SEPT 26, MODESTO, Baseball & Comic Show, Palm Plaza in McHenry Village, 1700 McHenry Ave., T:24 A:$2, 10am-4pm, 209-948-0976
SEPT 26, GLENDALE, Comic & Sportcard & Collectible Show, Civic Ctr, 1401 N. Vertigo Rd., T:60 A:$2.50, 10am-4pm, 818-842-1861
SEPT 29, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm-10pm, 909-780-4555
SEPT 29, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492
OCT 1-3, SAN JOSE, Comic & Card Show, Meridiam Park Plaza Shopping Ctr., T:60 A:Free, Fri:5pm-9pm, Sat:10am-6pm, Sun:10am-5pm, 408-265-6844
OCT 2, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492
OCT 3, SAN MATEO, Comic Convention, San Mateo County Expo Ctr., (Fairgrounds) Delaware at 25th T:50 A:$4,10am-4pm, 510-222-8663
OCT 3, SAN DIEGO, Greatest Mini-Con, Scottish Rite Center-Mission Valley, 1895 Camino Del Rio S., A:$2.50, 619-273-7048
OCT 3, STOCKTON, Baseball & Comic Show, Stockton Inn, Hwy 99 & Waterloo Rd., T:36 A:$2, 10am-4pm, 209-948-0976
OCT 6, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492
OCT 8-10, SAN JOSE, Comic & Card Show, Meridiam Park Plaza Shopping Ctr., T:60 A:Free, Fri:5pm-9pm, Sat:10am-6pm, Sun:10am-5pm, 408-265-6844
OCT 9, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492
OCT 10, PALMDALE, DMD Comic & Card Show, Holiday Inn, 38630 Fifth St., T:30 A:Free, 10am-5pm, 805-723-6892
OCT 13, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492

COLORADO

SEPT 5, DENVER, Reality Conventions, Holiday Inn Airport, I-70 Exit 278, A:$3, 10am-4pm, 301-791-8159
SEPT 10-12, DENVER, Mall Shows Across the U.S.A., Northglen Mall, 104th & I-25., T:50 A:Free, 314-947-9581
SEPT 16-19, DENVER, Mall Shows Across the U.S.A., Westminster Mall, T:50 A:Free, 314-947-9581
OCT 3, DENVER, Reality Conventions, Holiday Inn Airport, I-70 Exit 278, A:$3, 10am-4pm, 301-791-8159

CONNECTICUT

SEPT 4, WATERBURY, Comic Collectors Festival, Red Bull Inn (Ramada), Ext. 25 I-84, T:88 A:$1, 9:30am-3:30pm, 203-723-0288
SEPT 4, 5, HARTFORD, Comic Book Show, Hartford Civic Center, 1 Civic Center Plaza, T:125 A:$3, 10am-4pm, 201-488-6293
SEPT 4, 5, STRATFORD, Card & Comic Show, Ramada Inn, T:55 A:$3, 9:30am-4pm, 203-377-9567
SEPT 10, WEST HAVEN, Baseball Card & Comic Show, Knights of Columbus, 263 Center St., T:40, 6pm-10pm, 203-934-0219
SEPT 11, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967, Rubber Ave., T:50 A:Free, 9am-3pm, 203-723-9289
SEPT 12, MILFORD, Baseball & Comic Show, Knights of Columbus, 625 Bridgeport Ave., T:60 A:$2, 9:30am-3:30pm, 203-874-3545
SEPT 12, DANBURY, Coin & Collectible, Hilton Towers, 18 Old Ridgebury Rd., T:57 A:$2, 10am-4pm, 203-746-7531
SEPT 12, MILFORD, Comic Book, Knights of Columbus Hall, 625 Bridgeport Ave., T:60 A:$2, 9:30am-3:30pm, 203-874-3545
SEPT 12, WINDSOR LOCKS, Comic Book Convention, Holiday Inn, 16 Ella Grasso Tpke., T:25 A:$1, 10am-4pm, 203-242-1189
SEPT 17, STRATFORD, Card & Comic Show, Ramada Inn, T:30 A:Free, 6pm-10pm, 203-377-9567
SEPT 18, 19, HARTFORD, Comic-Aid, 180 Bloomfield Ave., T:60 A:$3, 10am-4pm, 203-366-0119
SEPT 19, EAST HARTFORD, Comic Book Convention, East Hartford Elks Hall, 148 Roberts St., T:35 A:99¢, 11am-5pm, 203-289-1208
SEPT 26, WALLINGFORD, Baseball & Comic Show, Stillwood Inn, 1074 S. Colony Rd., T:58 A:99¢, 9:30am-3:30pm, 203-874-3545
SEPT 26, DARIEN, Non Sports & Comic Show, Comfort Inn, Ledge Rd., T:40 A:$2.50, 10am-4pm, 203-331-4345
OCT 3, STRATFORD, Card & Comic Show, Ramada Inn, T:55 A:$3, 9:30am-4pm, 203-377-9567
OCT 10, MILFORD, Baseball & Comic Show, Knights of Columbus, 625 Bridgeport Ave., T:60 A:$2, 9:30am-3:30pm, 203-874-3545

DELAWARE

SEPT 5, WILMINGTON, Reality Conventions, Hilton, I-95 at 630 Naaman's Rd., A:$3, 10am-4pm, 301-791-8159

FLORIDA

SEPT 4, 5, TAMPA, Sports & Card Show, Fairground Outlet Mall, 6302 E. Buffalo Ave., T:60 A:Free, Mall hours, 407-846-3429
SEPT 4, 5, FT. LAUDERDALE, Sports & Comic Collectibles, Coral Ridge Mall, 3200 N. Federal Hwy., T:50 A:Free, Sat:10am-7pm, Sun:11am-5pm, 305-386-4099
SEPT 5, PUNTA GORDA, Card & Comic Show, Memorial Auditorum Civic Ctr, 75 Taylor St., T:35 A:Free, 9am-5pm, 813-574-7731
SEPT 11, TAMPA, Reality Conventions, Ramada Resort Busch Gardens, I-275 at 820 E. Busch Blvd., A:$3, 10am-4pm, 301-791-8159
SEPT 11, 12, NAPLES, Card & Comic Show, Coastland Center Mall, 1900 N. Tamesimi Trail., T:75+ A:Free, Sat:10am-9pm, Sun:Noon-5pm, 813-574-7731
SEPT 11, 12, WEST PALM BEACH, Comic & Sports Card Show, Flea Market Depot, 1200 S. Congress Ave., T:35 A:Free, 407-687-7100
SEPT 11, 12, ST. PETERSBURG, Sports & Comic Show, Gateway Mall, 7885 9th St.1 N., T:75 A:Free, Mall hours, 407-846-3429
SEPT 11, 12, ORLANDO, Sports Card & Comic Show, Central Florida

Fairgrounds Bldg A, 4603 Colonial Dr., T:60 A:Free, 10am-5pm, 813-297-5432
SEPT 12, ORLANDO, Reality Conventions, Holiday Inn Airport, Rte 436 & Beeline Expressway, A:$3, 10am-4pm, 301-791-8159
SEPT 18, 19, SARASOTA, Card & Comic Show, 600 Gulf Gate Mall., T:75+ A:Free, Sat:10am-9pm, Sun:11am-5pm, 813-574-7731
SEPT 18-19, LEXELAND, Sportscard & Comic Show, Lakeland Mall, 1108 E. Memorial Blvd., T:50 A:Free, 10am-5pm, 813-297-5432
SEPT 25, STUART, Dan's Comic Books, Howard Johnson's, 950 S. Federal Hwy., T:20 A:Free, 9am-4pm, 407-336-2790
SEPT 25, JACKSONVILLE, Reality Conventions, Holiday Inn Airport, I-95 at Airport Rd., A:$3, 10am-4pm, 301-791-8159
SEPT 26, MIAMI, Great Eastern Conventions, Crown Sterling Suites, Miami Int'l Airport, N.W. South River Dr., A:$3, 11am-5pm, 908-788-6845
SEPT 25, 26, TAMPA, Card & Comic Convention, Tampa Fairgrounds, Factory Outlet Mall, A:Free, Sat:10am-9pm, Sun:10am-5pm, 813-978-0728
SEPT 26, N. FT.MYERS, Card & Comic Show, Robert E. Lee (Best Western), 13021 N. Cleveland Ave., T:25 A:Free, 9am-5pm, 813-772-0254
OCT 2, TAMPA, Reality Conventions, Ramada Resort Busch Gardens, I-275 at 820 E. Busch Blvd., A:$3, 10am-4pm, 301-791-8159
OCT 2, 3, FT. LAUDERDALE, Sports & Comic Collectibles, Coral Ridge Mall, 3200 N. Federal Hwy., T:50 A:Free, Sat:10am-7pm, Sun:11am-5pm, 305-386-4099
OCT 3, ORLANDO, Reality Conventions, Holiday Inn Airport, Rt 436 & Beeline Expressway, A:$3, 10am-4pm, 301-791-8159
OCT 10, JACKSONVILLE, Jubilee Comic Convention, Holiday Inn, 9150 Bay Meadows Rd., Exit 100 off I-95, A:$4, 10am-4pm, 301-292-4587
OCT 10, MIAMI, Reality Conventions, Holiday Inn Coral Gables, 2051 LeJeune Rd., A:$3, 10am-4pm, 301-791-8159

GEORGIA

SEPT 3-6, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri:4pm-9pm, Sat:10am-7pm, Sun:11am-6pm, Mon:10am, 404-923-5557
SEPT 4, 5, GAINESVILLE, Legends Show, Lakeshore Mall, Washington St., T:40 A:Free, 10am-9pm, 12noon-6pm, 706-234-8210
SEPT 6, 7, ATLANTA, Legends Show, Market Square Mall, 2050 Law-renceville Hwy., T:40 A:Free, 10am-9pm, 12noon-6pm, 706-234-8210
SEPT 10-12, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri: 4pm-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
SEPT 11, 12, ATLANTA, Legends Show, Ramada Inn, 1419 Virginia Ave., T:24 A:$2, 10am-6pm, 12noon-6pm, 706-234-8210
SEPT 13, 14, GAINESVILLE, Legend Show, Lakeshore Mall, Washington St., T:40 A:Free, 10am-9pm, 12noon-6pm, 706-234-8210
SEPT 17-19, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri: 4pm-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
SEPT 24-26, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri:4pm-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
SEPT 26, ATLANTA, Reality Conventions, Holiday Inn Buckhead, 3340 Peachtree Rd., A:$3, 10am-4pm, 301-791-8159
OCT 1-3, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri: 4pm-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
OCT 3, ATLANTA, Great Eastern Conventions, Radisson Hotel, Courtland & Int'l Blvd., A:$3.25, 10am-4pm, 908-788-6845
OCT 8-10, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri:4pm-9pm, Sat:10am-7pm, Sun:11am-6pm, 404-923-5557
OCT 9, SAVANNAH, Jubilee Comic Convention, Ramada Inn, Exit 18, Govenor Trevlin Dr., A:$4, 10am-4pm, 301-292-4587

HAWAII

SEPT 5, HONOLULU, Comics Only, Ala Moana Hotel-Carnation Room, 410 Atkinson Blvd., T:13 A:99¢, 8:30am-3:15pm, 808-543-0431
SEPT 11, HONOLULU, Comics Only, Ala Moana Hotel, 410 Atkinson Dr., T:13 A:99¢, 8:45am-3:15pm, 808-543-0431

ILLINOIS

SEPT 4, GLENELLYN, Card & Comic Show, Glenellyn Holiday Inn, 1250 Roosevelt Rd., T:33 A:Free, 9am-2:30pm, 708-960-4700
SEPT 4, NORTH CHICAGO, Comic & Card Show, N. Chicago Inn, 2315 Greenbay Rd., T:30 A:$1, 10am-3pm, 708-336-9963
SEPT 4, BLOOMINGTON, Card & Comic Show, Ramada Inn, N. Veterans Hwy., T:30 A:Free, 10am-4pm, 217-864-2707
SEPT 5, SPRINGFIELD, Card & Comic Show, Holiday Inn S., 625 E. St. Joseph St., T:50 A:Free, 10am-4pm, 217-864-2707
SEPT 5, CRYSTAL LAKE, Sports Card & Comic Show, Holiday Inn, Rt.31 & 3 Oaks Rd., T:45 A:$1, 10am-3pm, 708-567-9543
SEPT 5, OAK LAWN, Cards & Comic Show, Fatima K of C, 5830 W. 95th St., T:33 A:$1, 9am-3pm, 708-423-1758
SEPT 5, HILLSIDE, Comic & Card Show, Hillside Holiday Inn, 4400 Frontage Rd., T:72 A:$1, 9am-3pm, 708-960-4700
SEPT 5,6, OAKBROOK, Sports & Comic Show, Marriott Oakbrook Hotel, 1401 W. 22nd St., T:100 A:$2, Sun:9am-3pm, Mon:9:30am-3:30pm, 708-980-1975
SEPT 6, CRYSTAL LAKE, Sports Card & Comic Show, Holiday Inn, Rt.31 & 3 Oaks Rd., T:45 A:$1, 10am-3pm, 708-567-9543
SEPT 11, OAKBROOK, Sportsnews, Sportcards, & Comic Show, Marriott Oakbrook Hotel, T:75 A:$1, 9:30am-3:30pm, 708-980-1975
SEPT 12, ROSEMONT, Sportcard & Comic Show, Rosemont Horizon Skyline Rm, 6920 N. Mannheim., T:150 A:$2, 9:30am-3:30pm, 708-980-1975
SEPT 11,12, W. DUNDEE, Sports Card & Comic Show, Spring Hill Mall, T:100 A:Free, Sat:10am-6pm, Sun:11am-5:30pm, 708-888-1891
SEPT 12, CRYSTAL LAKE, Sports Card & Comic Show, Holiday Inn, Rt.31 & 3 Oaks Rd., T:45 A:$1, 10am-3pm, 708-567-9543
SEPT 12, DOLTON, Card & Comic Show, Dolton Expo Center, 14200 Chicago Rd., T:80 A:$1, 10am-4pm, 312-666-9500
SEPT 18, WILLOWBROOK, Card & Comic Show, Willowbrook Holiday Inn, 7800 Kingery Hwy., T:45 A:Free, 9am-2:30pm, 708-960-4700
SEPT 18, DEERFIELD, Sports Card & Comic Show, Marriott Suites, Tri-State 94, T:40 A:$1, 10am-4pm, 217-864-2707
SEPT 18,19, DECATUR, Sports Card & Comic Show, Northgate Mall, Rt51 N. & Pershing Rd., T:30 A:Free, Sat:10am-5pm, Sun:Noon-4pm, 217-864-2707
SEPT 19, CRYSTAL LAKE, Sports Card & Comic Show, Holiday Inn, Rt.31 & 3 Oaks Rd., T:45 A:$1, 10am-3pm, 708-567-9543
SEPT 19, SKOKIE, Niles Comic & Card Show, Holiday Inn, 5300 W. Towhy Ave., T:40 A:$1, 10am-3pm, 708-518-8177
SEPT 25, HILLSIDE, Card & Comic Show, Hillside Holiday Inn, 4400 Frontage Rd., T:72 A:$1, 9am-3pm, 708-960-4700
SEPT 25, CHAMPAIGN, Sports Card & Comic Show, Chancellor Hotel, 1501 S. Neil St., T:35 A:$1, 10am-4pm, 217-864-2707
SEPT 25, CHICAGO, Card & Comic Show, St. Pascal School, 6143 Irving Park Rd., T:36 A:$1, 10am-4pm, 312-282-5324
SEPT 26, ORLAND PARK, Card & Comic Show, Civic Ctr, T:60 A:$1, 9am-3pm, 708-423-1758
SEPT 26, SPRINGFIELD, Sport Card & Comic Show, Holiday Inn S. 625 E. St. Joseph St., T:50 A:Free, 10am-4pm, 217-864-2707
SEPT 26, AURORA, R+C Sportscard & Comic Book Show, 2450 N. Farnsworth Ave., T:25 A:$1, 10am-3pm, 708-553-1374
SEPT 26, WHEATON, Sportcard & Comic Show, Dupage Co. Fairgrounds, 2015 Manchester Rd & County Farm Rd., T:100 A:Free, 10am-4pm, 708-369-0387
SEPT 26, CRYSTAL LAKE, Sports Card & Comic Show, Holiday Inn, Rt.31 & 3 Oaks Rd., T:45 A:$1, 10am-3pm, 708-567-9543
OCT 9, ALSIP, Alsip Park District Comic Show, Apollo Rec Ctr, 125th & Kostner., T:35 A:$1, 9am-3pm, 708-389-1003

INDIANA

SEPT 5, MARTINSVILLE, Comics & Cards Show, 4-H Building Hospital Drive, T:30 A:Free, 9am-4:30pm, 317-342-5861
SEPT 11, HAMMOND, The Calumet Region Card & Comic Show, 7527 Kennedy Ave., T:29 A:$1, 9:30am-2:30pm, 219-865-1563
SEPT 11, TERRA HAUTE, Sports Card & Comic Show, Days Inn, T:30 A:$1, 10am-4pm, 217-864-2707
SEPT 12, FORT WAYNE, Card Show, Ramada Inn, I-69 Exit 105A, 10am-4pm, 219-824-4238
SEPT 12, ANDERSON, Sports Card & Comic Show, Holiday Inn, 5920 Scatterfield Rd., T:30 A:$1, 10am-4pm, 217-864-2707
SEPT 12, LOGANSPORT, Card, Comic & Toy Show, Holiday Inn, U.S. 24, T:30 A:Free, 10am-5pm, 317-472-7921
SEPT 12, CRAWFORDSVILLE, Premier Collectables, Holiday Inn, U.S. 31 & Interstate 74., T:30 A:Free, 10am-4:30pm, 317-342-5861
SEPT 18, EVANSVILLE, Premier Collectables Show, Lydd Exp & Green River Rd., T:30 A:Free, 10am-4:30pm, 317-342-5861
SEPT 18, KOKOMO, Card, Comic & Toy Show, YMCA, 406 E. Sycamore., T:30 A:Free, 10am-4pm, 317-472-7921
SEPT 19, MICHIGAN CITY, Sports Card & Comic Show, Holiday Inn, I-94 Exit 34B N., T:30 A:$1, 10am-4pm, 217-864-2707
SEPT 19, RICHMOND, Premier Collectables, Holiday Inn, Exit 156-A., T:30 A:Free, 10am-4:30pm, 317-342-5861
SEPT 25, INDIANAPOLIS, Jubilee Comic Convention, Holiday Inn, 6990 E. 21 St., A:$4, 10am-4pm,301-292-4587
SEPT 25, BLOOMINGTON, Premier Collectables, University Inn, 2601 N. Walnut St., T:30 A:Free, 10am-4:30pm, 317-342-5861
SEPT 25,26, KOKOMO, Card, Comic & Toy Show, Kokomo Mall, U.S. 31.,T:60 A:Free, Sat:10am-9pm, Sun:Noon-6pm, 317-472-7921
SEPT 26, TERRE HAUTE, Permier Collectables, Days Inn, Hwy 70 Exit 7., T:30 A:Free, 10am-4:30pm, 317-342-5861
OCT 3, INDIANAPOLIS, Reality Conventions, Quality Inn, E. 3525 N. Shadeland Ave., A:$3, 10am-4pm, 301-791-8159
OCT 10, HAMMOND, Card & Comic Show, The Hammond Civic Center, 5825 Sohl Ave., T:100 A:$2, 10am-4pm, 219-931-8627
OCT 10, LOGANSPORT, Card, Comic & Toy Show, Holiday Inn, U.S. 24., T:30 A:Free, 10am-5pm, 317-472-7921

IOWA

SEPT 12, BETTENDORF, B&L Comic & Sportscard Show, Holiday Inn, Off I-74, T:24 A:$1, 9am-3pm, 309-786-8097
SEPT 26, DAVENPORT, B&L Sportscards & Comic Show, E. Davenport Turner's Hall, 2113 E. 11th St., T:30 A:$1, 9am-3pm, 309-786-8097

KANSAS

SEPT 24-26, SALINA, Mall Shows Across the U.S.A., Central Mall, T:50 A:Free, 314-947-9581
SEPT 25, 26, SALINA, Free Mall Show, Central Mall, T:35 A:Free, Sat:10am-9pm, Sun:11am-6pm, 316-421-8822

KENTUCKY

SEPT 4, BOWLING GREEN, Comics & Cards & Collectible Show, Greenwood Executive Inn, I-65 Exit 22., T:40 A:Free, 9am-4:30pm, 502-842-6492
SEPT 4, LOUISVILLE, Reality Conventions, Hurstborne Hotel, 9700 Bluegrass Pkwy., A:$3, 10am-4pm, 301-791-8159
SEPT 5, LEXINGTON, Reality Conventions, Ramada Inn, I-75 Exit 115, A:$3, 10am-4pm, 301-791-8159
OCT 9, BOWLING GREEN, Comics & Cards & Collectible Show, Greenwood Executive Inn, I-65 Exit 22., T:40 A:Free, 9am-4:30pm, 502-842-6492

LOUISIANA

SEPT 10-12, NEW ORLEANS, Mall Shows Across the U.S.A., Clearview Shopping Ctr., Corner of Veterans & Clearview Interstate., T:50 A:Free, 314-947-9581
SEPT 11,12, BOSSIER CITY, Comic Book Madness, Quality Inn, Airline Dr at I-20, T:50 A:$5, 11am-5pm, 903-792-5767
SEPT 12, LAFAYETTE, Sports Card & Comic Show, Holiday Inn, 2716 N.E. Evangeline Thruway, T:20 A:$1, 10am-5pm, 318-332-1832
SEPT 24-26, NEW ORLEANS, Mall Shows Across the U.S.A. Oakwood Mall, T:50 A:Free, 314-947-9581

MAINE

SEPT 26, BANGOR, Nostalgia - Con 4, Bangor Civic Ctr, 100 Dutton Pl., T:57 A:$3.75, 9am-5pm, 207-947-5802

MARYLAND

SEPT 12, BALTIMORE, Reality Conventions, Sherton, Elm Rd., A:$3, 10am-4pm, 301-791-8159
SEPT 25, SILVER SPRING, Reality Conventions, Armory Place, 925 Wayne Ave., A:$3, 10am-4pm, 301-791-8159
SEPT 26, ROCKVILLE, Reality Conventions, Potomac Inn, I-270 Exit 8 at 3 Research Ct., A:$3, 10am-4pm, 301-791-8159
OCT 10, BALTIMORE, Jubilee Comic Convention, Days Hotel, I-83 Exit 17 Timonium, A:$4, 10am-4pm, 301-292-4587

MASSACHUSETTS

SEPT 11, PEABODY, Comic & Non-Sports Card Show, Holiday Inn, T:40 A:$2.50, 10am-4pm, 617-923-3082
SEPT 12, WORCESTER, Comic & Card Show, Holiday Inn, 500 Lincoln St., T:45 A:$2, 9am-3pm, 508-755-7148
SEPT 16-19, AMHERST/HADLEY, Card & Comic Show, Hampshire Mall, Rte 9., A:Free, 617-289-8662
SEPT 19, BOSTON, Reality Conventions, Holiday Inn Somerville, 30 Washington St., A:$3, 10am-4pm, 301-791-8159
SEPT 19, WOBURN, Card & Comic Show, Howard Johnson Convention Facility, Exit 36., T:100, 9am-3pm, 508-485-6500
SEPT 26, BOSTON, Great Eastern Conventions, 57 Park Plaza Howard Johnson, 200 Stuart St., A:$3, 10am-5pm, 908-788-6845
SEPT 30, OCT 1-3 CHICOPEE, Card & Comic Show, Fairfield Mall, Exit 5 Mass Pike & Rt 33., A:Free, 617-289-8662
OCT 7-10, CANTON, Card & Comic Show, Canton Village Mall, 95 Washington St., A:Free, 617-289-8662

MEXICO

SEPT 24-26, MONTERREY, NUEVO LEON, Tercera Convencio'n de Mesa y Comics, Cintermex Convention Ctr., T:20 A:$5 a day, (83) 63-59-25

MICHIGAN

SEPT 1, WARREN, Airborne Comic & Card Show, V.F.W. Post 9021, 32100 Ryan, T:24 A:Free, 10am-4pm, 313-468-0954
SEPT 4, MUSKEGON, Sports and Comic Show, Aron's Restaurant, 2511 Hall Rd., T:25 A:Free, 9:30am-4:30pm, 616-773-4031
SEPT 11, MUSKEGON, Comic & Sports Card Show, Northway Lanes, 1751 Evanston Ave., T:30 A:Free, 9:30am-4:30pm, 616-773-4031
SEPT 12, KALAMAZOO, Jubilee Comic Convention, Holiday Inn (Airport), 3522 Sprinkle Rd., A:$4, 10am-4pm, 301-292-4587
SEPT 12, ROYAL OAK, Encore-Con Comic Show, American Legion Hall, 1815 Rochester Rd., A:$1.50, 10am-4pm, 313-350-2633
SEPT 19, ROSEVILLE, Sportscards & Comic Show, 10 1/2 & Gratiot Roseville V.F.W., T:40 A:Free, 10am-4pm, 313-792-9461
SEPT 20, STERLING HGTS., Sports & Comic Show, Freedom Hill., T:40 A:Free, 3pm-9pm, 313-792-9461
SEPT 22, WARREN, Airborne Comic & Card Show, V.F.W. Post 9021, 32100 Ryan, T:24 A:Free, 10am-4pm, 313-468-0954
SEPT 26, STURGIS, Baseball Card & Comic Show, Sturgis Holiday Inn, T:25 A:Free, 616-483-9463
SEPT 27, STERLING HGTS., Sports & Comic Show, Freedom Hill., T:40 A:Free, 3pm-9pm, 313-792-9461
OCT 2, 3, DEARBORN, Motor City Comic Con, Dearborn Civic Ctr, 15801 Michigan Ave., T:130 A:$6, Sat:11am-7pm, Sun:11am-5pm, 313-350-2633
OCT 4, STERLING HGTS., Sports & Comic Show, Freedom Hill., T:40 A:Free, 3pm-9pm, 313-792-9461
OCT 9, MUSKEGON, Sportscard & Comic Show, Aron's Restaurant, 2511 Hall Rd., T:25 A:Free, 9:30am-4:30pm, 616-773-4031
OCT 9, MUSKEGON, Sports Cards & Comic Show, Northway Lanes,

MOTOR CITY COMIC CON

MICHIGAN'S LARGEST COMIC CONVENTION

Sat: 11 - 7
Sun: 11 - 5

October 2 & 3, 1993

Over 50 Guest Artists Including:

Murphy Anderson
Timothy Bradstreet
Steve Gerber
Mike Gold
Steven D. Grant
Mike Grell
Hannibal King
Steve Leiber
Joe Linsner
Joe Monks
Graham Nolan
Jim O'Barr
George Perez
Julius Schwartz
Bart Sears
Dave Sim

PLUS:

Art Contest
Door Prizes
Panel Discussions
Free Gifts
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SHOWS & CONVENTIONS

1751 Evanston Ave., T:30 A:Free, 9:30am-4:30pm, 616-773-4031
OCT 10, ROYAL OAK, Collector Mania, American Legion Hall, Rochester Rd., T:40 A:$1, 10am-4pm, 313-792-9461
OCT 11, STERLING HGTS., Sports & Comic Show, Freedom Hill., T:40 A:Free, 3pm-9pm, 313-792-9461

MINNESOTA

SEPT 3-5, AUSTIN, Mall Shows Across the U.S.A., Oak Park Mall, T:50 A:Free, 314-947-9581
SEPT 17-19, BLOOMINGTON, Sportscard & Comic Show, The Met Sport Ctr, 7901 Cedar Ave S., T:200 A:$7, Fri:5pm-9:30pm, Sat:9am-5pm, Sun:9:30am-4pm, 708-980-1975
SEPT 19, MINNEAPOLIS, Reality Conventions, Days Inn, 1901 Killebrew Dr., A:$3, 10am-4pm, 301-791-8159
SEPT 26, MINNEAPOLIS, Great Eastern Conventions, Marriott Bloomington, I-494 at Cedar Ave., A:$3, 10am-4pm, 908-788-6845
OCT 10, BRAINERD, Baseball & Comic Shows, Holiday Inn in Brainerd, Hwy 371 S., T:25, 9am-4:30pm, 701-235-2562

MISSOURI

SEPT 12, JEFFERSON CITY, Sports Collectors & Comic Show, Ramada Inn, 1510 Jefferson Street, T:40 A:25¢, 10am-5pm, 314-295-6395
SEPT 12, ST. LOUIS, Reality Conventions, Holiday Inn S., I-55 Exit 197 at 6921 S. Lindbergh Blvd., A:$3, 10am-4pm, 301-791-8159
SEPT 19, KANSAS CITY, Comic & Card Convention, Holiday Inn, S. 71 & Longview Rd., T:20 A:$1, 10am-4pm, 816-767-1433
SEPT 4-6, JOPLIN, MDA Charity Show, Hammons Trade Ctr, I-44 & Rangeleline Rd., T:50 A:Free, Sat-Mon:10am-5pm, 316-421-8822
SEPT 24-26, ST. LOUIS, Mall Shows Across the U.S.A., Jamestown Mall, T:50 A:Free, 314-947-9581
SEPT 26, KANSAS CITY, Reality Conventions, Holiday Inn Airport, I-29 Exit 13, A:$3, 10am-4pm, 301-791-8159
SEPT 26, ST. CHARLES, Sportscard & Comic Show, Stegton Regency, Wall St. & Hawk Nest Dr., T:35 A:$1, 314-739-3279

NEBRASKA

SEPT 17-19, OMAHA, Mall Shows Across the U.S.A., Crossroads Mall, T:50 A:Free, 314-947-9581

NEW HAMPSHIRE

SEPT 5, MANCHESTER, Sports Cards & Comic Book Show, Holiday Inn West, 21 Front St., T:40 A:$1, 9am-3pm, 603-425-2558
SEPT 19, SALEM, Sports Cards & Comic Book Show, Econo Lodge, 1 Keewaydin Dr., T:40 A:$1, 9am-3pm, 603-425-2558
SEPT 23-26, ROCHESTER, Card & Comic Show, Lilac Mall, Jct. Spaulding Tpke, Exit 16 & Rt 16., A:Free, 617-289-8662
OCT 14,15, NASHUA, Card & Comic Show, Royal Ridge Mall, Rt 3., A:Free, Mall Hours, 617-289-8662

NEW JERSEY

SEPT 1, GARFIELD, Comics & Collectibles, Boys & Girls Club, 490 Midland Ave., T:50 A:$1, 5pm-10pm, 201-340-2218
SEPT 2, LAUREL, Sports Card & Comic Show, Budget Motor Lodge, Rt 73 W., T:25 A:$1, 5pm-9:30pm, 908-583-7915
SEPT 2, WOODBRIDGE, 1st Thursday Comic & Card Show, Forge Inn, Rt 9N., T:30 A:Free, 5pm-10pm, 908-422-9365
SEPT 5, COLTS NECK, Sports & Comic Show, Firehouse, Conover Rd., off Rt.34, T:40+, 10am-5pm, 908-946-9620
SEPT 5, TINTON FALLS, Monmouth County Comics & Card Show, Holiday Inn, Hope Rd., T:40 A:$2, 9:30am-4:30pm, 908-531-9281
SEPT 5, WAYNE, Wayne Collectibles Show, Co. #1 Fireman's Hall, Parish Dr., T:110 A:Free, 9am-4pm, 201-696-6217
SEPT 6, EDISON, Sports Card & Comic Show, Clarion Hotel & Towers, 2055 Lincoln Hwy., T:30 A:$1.50, 10am-4pm, 609-655-7668
SEPT 7, MONTVALE, Collectible Card & Comic Show, Ramada Inn, 100 Chestnut Ridge Rd., T:50 A:$2, 5pm-10pm, 201-342-8980
SEPT 7, HAZLET, Card & Comic Show, Shore Point Inn, Rt 35 S., T:15 A:$1, 5pm-9:30pm, 908-583-7915
SEPT 9, WOODBRIDGE, Card & Comic Show, Budget Motor Lodge, Rt 9N., T:25 A:$1, 5pm-9:30pm, 908-583-7915
SEPT 11, HILLSBOROUGH, Cards and Comics Show, Hillsborough Fire Company #2, 375 Rt. 206, T:75 A:$1.50, 10am-4pm, 908-968-3886
SEPT 12, LINDEN, Card & Comic & Collectible Show, Cong. Anshe Chesed, T:50 A:$2, 10am-4:30pm, 908-925-8220
SEPT 12, WOODBRIDGE, Card & Comic Extravaganza, Budget Motor Lodge, Rt 9N., T:60 A:$2, 10am-4pm, 908-422-9365
SEPT 18, NEW BRUNSWICK, Collectors Showcase, U.S. Rte 1 Flea Market, T:52 A:Free, 10am-6pm, 10am-5pm, 908-238-4231
SEPT 18, CARTERET, Comic & Sports Show, St. Demetrius Convention Crt., 681 Roosevelt Ave., A:$2, 10am-4pm, 908-855-5852
SEPT 19, MONTVALE, Collectible Card & Comic Show, Montvale Ramada Inn., 100 Chestnut Ridge Rd., T:45 A:$2, 9:30-4pm, 201-342-8980
SEPT 19, EDISON, Sports Card & Comic Show, Clarion Hotel & Towers, 2055 Lincoln Hwy., T:30 A:$1.50, 9:30am-4:30pm, 609-655-7668
SEPT 23, EAST BRUNSWICK, Card & Comic Show, Mid State Bowl (Mid State Mall), RT 18 N., T:25 A:$1, 5pm-9:30pm, 908-583-7915
SEPT 25, BAYVILLE, Fund Raiser Sports Card & Comic Show, 1st Aid Squad Building, Rt 9. & Station Rd., 10am-4pm, 908-269-3123
SEPT 26, CLARK, The New Comic & Card Spectacular, Ramada Inn, Pkwy Exit 135, T:30 A:$2, 10am-4pm, 908-283-3323
SEPT 26, BORDENTOWN, Four Color Comic Art Convention, Days Inn, Rt 206 N., T:30 A:$3, 10am-4pm, 908-828-5955
SEPT 26, WOODBRIDGE, Reality Conventions, Sheraton, 515 Rte 1 S., A:$3, 10am-4pm, 301-791-8159
SEPT 26, TOMS RIVER, Baseball Card & Comic Show, E. Dover Fire Co., Fischer Blvd., T:50 A:$2, 10am-4pm, 908-929-4630
SEPT 26, WOODBRIDGE, Card & Comic Show, Budget Motor Lodge, Rt 9N., T:30 A:$2, 10am-4pm, 908-583-7915
SEPT 26, ROBBINSVILLE, Comic Book & Trading Card Show, Washington Township, Volunteer Fire Dept, Rt 130., A:$2, 9:30am-3:30pm, 609-448-7585
SEPT 28, EDISON, Tuesday Night Spectacular, Victorian Manor, 2863 Woodbridge Ave., T:30 A:$1, 5pm-10pm, 908-422-9365
OCT 2, UNION, Collectors Showcase, Union Boys & Girls Club, 1050 Jeanette Ave., T:45 A:$2, 9:30am-3:30pm, 908-874-4837
OCT 3, LITTLE FERRY, Cards & Comics Show, V.F.W. Post, 100 Main St., T:30 A:$1, 10am-4pm, 201-438-2530
OCT 3, HAZLET, Collectors Showcase Comic Book Show, Ramada Inn, Rt. 35, T:50 A:$2, 9:30am-3:30pm, 908-291-1632
OCT 3, TINTON FALLS, Monmouth County Comics & Card Show, Holiday Inn, Hope Rd., T:40 A:$2, 9:30am-4:30pm, 908-531-9281
OCT 3, WAYNE, Great Eastern Conventions, Ramada Inn, Rt 46 W., A:$2, 10am-4pm, 908-788-6845
OCT 7, WOODBRIDGE, 1st Thursday Comic & Card Show, Forge Inn, Rt 9N., T:30 A:Free, 5pm-10pm, 908-422-9365
OCT 10, WESTFEILD, Spectacular Card & Comic Show, Temple Emanu-El, 756 East Broad St., T:50 A:$2, 10am-4:30pm, 908-925-8220
OCT 1, NEW MILFORD, Card & Comic Show, V.F.W. Post 4290, 267 Madison Ave., T:22 A:$1, 10am-4pm, 201-438-2530

NEW YORK

SEPT 3, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm-10pm, 718-251-2075
SEPT 4, QUEENS, Cards, Comics, Toys & Collectibles, St. Helen's School, 8309 157th Ave., T:50 A:Free, 718-251-2075
SEPT 4, BAYSIDE, Sports Card & Comic Show, Adria Motor Inn, 220-33 Northern Blvd., T:60 A:Free, 10am-4pm, 718-460-9758
SEPT 5, BELLEROSE, Comic & Card & Sports Show, V.F.W. Hall, 242-37 Braddock Ave.,T:25 A:$1, 10am-4pm, 516-795-4628
SEPT 5, STONYBROOK, Baseball & Comic Show, Holiday Inn, 3131 Nesconset Hwy, T:20+ A:$1, 10am-4pm, 516-471-8000
SEPT 5, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
SEPT 5, SARATOGA SPRINGS, Comic Book Show, St. Clement's School Gym, 231 Lake Ave, T:30 A:$1, 1pm-5pm, 518-584-1429
SEPT 6, ISLIP, Comic Show, V.F.W. Hall, 140 Wurz St., T:30 A:$1, 11am-5pm, 516-666-7102
SEPT 9, DEER PARK, Baseball & Comic Show, Sons of Italy, 2075 Deer Park Ave., A:Free, 6pm-10pm, 516-289-7398
SEPT 11, BROOKLYN, The Bay Ridge Sports Card & Comic Book Show, 7604 4th Ave., T:24 A:$1, 10am-4pm, 718-967-9172
SEPT 11, BROOKLYN, Comics & Collectibles, Our Lady of Grace School, 430 Avenue West, T:40 A:Free, 10am-5pm, 718-251-2075
SEPT 11, HAUPPAUGE, Baseball & Comic Show, Marriott Wind Watch Hotel, 1717 Motor Pky, T:40 A:$1, 10am-4pm, 516-232-9800
SEPT 11, OZONE PARK, Card & Comic, Ozone Howard Little League Hall, 97-14 135th Dr., T:30 A:$1, 10am-10pm, 718-845-7240
SEPT 12, FLUSHING, Comics & Sports Cards, Flushing Jewish Center, 43-00 171 St., T:45 A:$1, 516-248-4235
SEPT 12, BELLMORE, Comic & Sports Card Show, East Bay Temple, 2569 Merrick Rd., T:28 A:$1, 10am-4pm, 516-795-4628
SEPT 12, NEW YORK, Great Eastern Conventions, Ramada Hotel, 33rd & 7th Ave., A:$3.25 10am-6pm, 908-788-6845
SEPT 12, ROCKVILLE CENTRE, Baseball & Comic Show, Holiday Inn, 173 Sunrise Hwy, A:Free, 10am-5pm, 516-678-1300
SEPT 12, WAPPINGERS FALLS, Card & Comic Show, Casey's Dugout, Rt 376 & Hackensack Rd., T:20 A:$2, 10am-4pm, 908-583-7915
SEPT 12, WILLISTON PARK, Monthly Card & Comic Show, American Legion Post #144, 730 Willis Ave., A:$1, 10am-4pm, 516-289-7398
SEPT 17, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm-10pm, 718-251-2075
SEPT 17, STONYBROOK, Baseball & Comic Show, Holiday Inn, 3131 Nesconset Hwy, T:20+ A:$1, 6pm-10pm, 516-471-8000
SEPT 18, MANHATTAN, Comic Book & Sports Card Show, Masonic Hall, 71 W. 23rd St., T:30 A:$1, 10am-4pm, 516-795-4628
SEPT 18, LYNBROOK, Baseball & Comic Show, St. Mary's Knights of Columbus, 78 Hempstead Ave, A:$1, 10am-4pm, 516-289-7398
SEPT 18, HAUPPAUGE, Baseball Card & Comic Show, Marriott, Grand Ballroom, 1717 Motor Pkwy., T:40+ A:$1, 10am-4pm, 516-232-9800
SEPT 18, BROOKLYN, Sportscard & Comic Book Show, St. Athanasius Auditorium, 6102 Bay Pkwy., T:35 A:Free, 10am-4pm, 718-421-4919
SEPT 19, MASPETH, Baseball Card & Comic Book Show, 66-28 Grand Ave., American Legion Post #783, T:15, 9:30am-4pm, 516-474-8630
SEPT 19, NEW YORK, Great Eastern Conventions, Ramada Hotel, 33rd & 7th Ave., A:$3.25, 10am-6pm, 908-788-6845
SEPT 19, JERICHO, Comic & Baseball Show, Fontainebleau Caterers, 18 Jericho Turnpike, T:150 A:Free, 10am-5pm, 516-665-6024
SEPT 19, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
SEPT 19, MASSAPEQUA PARK, Reality Conventions, 2162 Veterans Blvd, T:40 A:$1, 10am-4pm, 516-799-6412
SEPT 23, OCEANSIDE, Baseball Card & Comic Show, Sons of Italy, 3015 Long Beach Rd, A:Free, 6pm-10pm, 516-289-7398
SEPT 25, ARMONK, Baseball & Comic Book Show, Ramada Inn, Westchester Business Park., T:36 A:$2, 914-356-6122
SEPT 26, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
SEPT 26, OZONE PARK, Card & Comic Show, Gordon Webster Legion Hall, 107-14 Rockaway Blvd., T:45+ A:$1, 10am-4pm, 718-845-7240
SEPT 26, REGO PARK QEENS, Comic & Sports Card Show, Rego Park Jewish Ctr, 97-30 Qeens Blvd., T:32 A:$1, 10am-4pm, 516-795-4628
SEPT 29, SEAFORD, Comic & Sport Card Show, S. St. Restaurant, 3882 Sunrise Hwy.,T:32 A:$1, 6pm-10pm, 516-795-4628
OCT 1, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm-10pm, 718-251-2075
OCT 2, BROOKLYN, Sportscar & Comic Book Show, St. Athanasius Auditorium, 6102 Bay Pkwy., T:35 A:Free, 10am-4pm, 718-421-4919
OCT 3, STONYBROOK, Baseball Card & Comic Show, Holiday Inn, 3131 Nesconset Hwy., T:20 A:$1, 10am-4pm, 516-471-8000
OCT 9, HAUPPAUGE, Baseball Card & Comic Show, Marriott, Grand Ballroom, 1717 Motor Pkwy., T:40+ A:$1, 10am-4pm, 516-232-9800
OCT 10, WILLISTON PARK, Monthly Card & Comic Show, American Legion Post #144, 730 Willis Ave., A:$1, 10am-4pm, 516-289-7398
OCT 10, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
OCT 10, NEW YORK, Great Eastern Conventions, Ramada Hotel, 33rd &7th Ave., A:$3.25, 10am-6pm, 908-788-6845
OCT 12, ROCKVILLE CENTRE, Baseball & Comic Show, Holiday Inn, 173 Sunrise Hwy, A:Free, 10am-5pm, 516-678-1300
OCT 15, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm-10pm, 718-251-2075
OCT 15, STONYBROOK, Baseball & Comic Show, Holiday Inn, 3131 Nesconset Hwy, T:20+ A:$1, 6pm-10pm, 516-471-8000

NORTH CAROLINA

SEPT 4-6, GREENSBORO, Card & Comic Show, Greensboro Coliseum, T:125 A:$2, Fri:10am-5pm, Sat & Sun:10am-4pm, 804-293-4412
SEPT 5, RALEIGH, Comics & Sports Show, N. Raleigh Hilton, 3415 Old Wake Forest Rd., T:50 A:$1.50, 9am-4pm, 804-231-1969
SEPT 11, BURLINGTON, Comic & Sports Show, Ramada Inn, 2703 Ramada Rd., T:37 A:$1.50, 9am-4pm, 804-231-1969
SEPT 19, FAYETTEVILLE, Comic & Sportscard Show, Howard Johnson Plaza Hotel., Cedar Creek Rd., T:37 A:$1.50, 9am-4pm, 804-231-1969
SEPT 19, Reality Conventions, Sheraton Airport, I-85 Exit 33, A:$3, 10am-4pm, 301-791-8159
SEPT 25, GREENSBORO, Reality Conventions, Howard Johnson's Plaza, I-40 Exit 213, A:$3, 10am-4pm, 301-791-8159
SEPT 25, GREENSBORO, Comic & Sportscard Show, Howard Johnson Plaza Hotel, 415 Swing Rd., T:35 A:$1.50, 9am-4pm, 804-231-1969
SEPT 26, DURHAM, Comic & Sportscard Show, Holiday Inn W., 3460 Hillsborough Rd., T:33 A:$1.50, 9am-4pm, 804-231-1969
SEPT 26, RALEIGH, Reality Conventions, Holiday Inn N., 2815 Capital Blvd., A:$3, 10am-4pm, 301-791-8159
OCT 3, RALEIGH, Card & Comic Show, N. Raleigh Hilton, 3415 Old Wake Forest Rd., T:50 A:$1.50, 9am-4pm, 804-231-1969
OCT 9, BURLINGTON, Sports Card & Comic Show, Ramada Inn, 2703 Ramada Rd., T:37 A:$1.50, 9am-4pm, 804-231-1969

OHIO

SEPT 5, CLEVELAND, Reality Conventions, Marriott Airport, 4277 W. 150th St., A:$3, 10am-4pm, 301-791-8159
SEPT 11, AKRON, Jubilee Comic Convention, Holiday Inn (Fairlawn), 4073 Medina Rd., A:$4, 10am-4pm, 302-292-4587
SEPT 11,12, COLUMBUS, Comic & Card Show, Ohio State Fairgrounds Multi-Purpose Bldg., T:640 A:$4, 412-539-8821
SEPT 12, COLUMBUS, Card & Comic Show, Aladdin Temple, Shrine Mosque Exit 32, T:450 A:$4, 10am-4pm, 412-539-8821
SEPT 18, CINCINNATI, Sportscard & Comic Show, Live Oaks Vocational School, 5956 Buckwheat Rd., T:50 A:$1, 11am-4pm, 513-662-0833
SEPT 18,19, NEW PHILADELPHIA, Card & Comic Show, Monroe Hall, 1260 Monroe Ave., T:24 , Mall Hours, 412-483-4492
SEPT 19, WAPAKONETA, Sports & Comic Show, Holiday Inn, Bellefonataine Ave., T:25 A:50¢, 10am-4pm, 419-738-9481
SEPT 19, SHARONVILLE, Sports & Comic Show, Hoilday Inn, I-75

SHOWS & CONVENTIONS

at Sharon Rd., T:24 A:Free, 513-420-9688
SEPT 19, COLUMBUS, Jubilee Comic Convention, Holiday Inn, I-70 & Hamilton Rd., A:$4, 10am-4pm, 301-292-4587
SEPT 19, MENTOR, Non-Sports & Comic Show, Travelodge Hotel, 7701 Reynolds Rd., T:35 A:$1.50, 10am-5pm, 216-255-5179
SEPT 19, COLUMBUS, Reality Conventions, Sheraton, 2124 S. Hamilton Rd., A:$3, 10am-4pm, 301-791-8159
SEPT 26, AMHERST, Sportscard & Comic Show, Amherst American Legion Hall., Middle Ridge Rd., T:33 A:Free, 10am-4pm, 216-839-2737
SEPT 26, DAYTON, Jubilee Comic Convention, Holiday Inn, Int. 75 Exit 44, A:$4, 10am-4pm, 301-292-4587
SEPT 26, AKRON, Comic & Card Show, Holiday Inn, I-77 Exit 120 (Arlington Rd.), T:40 A:$3, 10am-4pm, 216-499-6056
SEPT 26, DAYTON, Reality Conventions, Holiday Inn S., I-75 Exit 50 A at Dryden Rd., A:$3, 10am-4pm, 301-791-8159
OCT 3, CANTON, Jubilee Comic Convention, Parke Hotel, 4343 Everhard Rd., A:$4, 10am-4pm, 301-292-4587
OCT 10, COLUMBUS, Reality Conventions, Sheraton Inn, 2124 S. Hamilton Rd., A:$3, 10am-4pm, 301-791-8159

OKLAHOMA

SEPT 11, MUSKOGIE, Comic Book Show, Civic Ctr, 415 Olmulgee., T:15 A:15, 9am-5pm, 918-687-7135
SEPT 18,19, MUSKOGIE, Free Mall Show, Arrow Head Mall, 501 N. Main., T:40 A:Free, Sat:10am-9pm, Sun:11am-6pm, 316-421-8822

PENNSYLVANIA

SEPT 11, PHILADELPHIA, Reality Conventions, Sheraton NE, 9461 Roosevelt Blvd., A:$3, 10am-4pm, 301-791-8159
SEPT 12, PHILADELPHIA, Great Eastern Conventions, City Line Holiday Inn, City Ave at Exit 33, A:$3.25, 908-788-6845
SEPT 12, PITTSBURGH, Reality Conventions, Greentree Marriott, I-279, A:$3, 10am-4pm, 301-791-8159
SEPT 18, PHILADELPHIA, Card & Comic Show, Armory, Roosevelt Blvd & S. Hampton Rd., T:165, 9am-6pm, 215-750-8483
SEPT 18, HARRISBURG, Reality Conventions, Best Western, I-83 exit 18A, A:$3, 10am-4pm, 301-791-8159
SEPT 19, PHILADELPHIA, Great Eastern Conventions, City Line Holiday Inn, City Ave at Exit 33, A:$3.25, 10am-4pm, 908-788-6845
SEPT 19, PHILADELPHIA, Comic & Comic Show, Armory, Roosevelt Blvd & S. Hampton Rd., T:165, 10am-5pm, 215-750-8483
OCT 2, PITTSBURGH, Jubilee Comic Convention, Holiday Inn, Exit 11., A:$4, 10am-4pm, 301-292-4587
OCT 2, TREVOSE, Sports & Comic Show, Ramada Hotel, 2400 Old Lincoln Hwy., T:50 A:$1, 10am-4pm, 215-968-8577
OCT 15, CONNELLSVILLE, Sportscard & Comic Show, Laurel Mall, Rt. 119, T:28, Mall Hours, 412-258-7420
OCT 3, PHILADELPHIA, Great Eastern Convention, City Line Holiday Inn, City Ave. at Exit 33, A:$3.25, 10am-4pm, 908-788-6845
OCT 10, PITTSBURGH, Great Eastern Conventions, Sheraton at Station Square, A:$3, 10am-4pm, 908-788-6845

QUEBEC

SEPT 26, MONTREAL, Comicfest, Delta Montreal Hotel, 475 President Kennedy Ave., T:85 A:$3.50, 10am-5pm, 514-482-7913

RHODE ISLAND

SEPT 9, LINCOLN, Comic Book & Baseball Show, Lonsdale Fire Hall, 224 Front St., T:30 A:$1, 6pm-10pm, 401-763-8013
SEPT 12, WARWICK, Collectors Show, Howard Johnson Lodge, 20 Jefferson Blvd., T:60 A:$1, 10am-4pm, 401-944-8334
SEPT 16, WOONSOCKET, Sportscard & Comic Show, Elks Hall, 380 Social St., T:40 A:$1, 6pm-10pm, 401-765-0934
SEPT 26, PROVIDENCE, Pro-Con, Holiday Inn, Atwells Ave. at I-95, T:60 A:$1.50, 10am-4pm, 401-724-0870
OCT 14, LINCOLN, Comic Book & Baseball Show, Lonsdale Fire Hall, 224 Front St., T:30 A:$1, 6pm-10pm, 401-763-8013
OCT 14, WOONSOCKET, Sportscard & Comic Show, Elks Hall, 380 Social St., T:40 A:$1, 6pm-10pm, 401-765-0934

SOUTH CAROLINA

SEPT 11, COLUMBIA, Reality Conventions, Quality Inn, I-20 Exit 65 at Broad River Rd., A:$3, 10am-4pm, 301-791-8159
SEPT 12, CHARLESTON, Reality Conventions, Holiday Inn Mt. Pleasant, A:$3, 10am-4pm, 301-791-8159
OCT 9, COLUMBIA, Reality Conventions, Quality Inn, I-20 Exit 65 at Broad River Rd., A:$3, 10am-4pm, 301-791-8159
OCT 10, CHARLESTON, Reality Conventions, Holiday Inn Mt. Pleasant., U.S. 17 N. at Cooper River Bridge, A:$3, 10am-4pm, 301-791-81591

TENNESSEE

SEPT 4,5, KNOXVILLE, Sportscard & Comic Show, Ramada Inn, Cedar Bluff., T:60 A:$1.50, Sat:9am-5pm, Sun:11am-5pm, 615-469-7227
SEPT 11,12, CHATTANOOGA, Back to School Comic Show, East Gate Mall, 5300 Brainerd Rd., T:35 A:Free, Mall Hours, 615-344-0638
SEPT 12, NASHVILLE, Blow-Out Comic & Card Show, Airport Inn, Briley Pkwy., T:50 A:$1.50, 9am-5pm, 615-952-4168
OCT 2, MEMPHIS, Reality Conventions, Memphis Airport Hotel, 2240 Democrat Rd., A:$3, 10am-4pm, 301-791-8159

TEXAS

SEPT 3, SAN ANTONIO, Card & Comic Show, Wyndham Hotel, IH 10 & Wurzbach, T:40 A:$1, 10am-5pm, 210-666-8850
SEPT 5, SAN ANTONIO, Collectible Show, The Embassy Suites Hotel, A:$1, 10am-5pm, 210-655-6557
SEPT 5, HOUSTON, Comic & Card Show, Holiday Inn S.W., 11160 S.W. Freeway at Beltway 8, T:35 A:$2, 10am-5pm, 409-295-4353
SEPT 10-12, ARLINGTON, Free Mall Show, Six Flags Mall, T:50 A:Free, Fri-Sat:10am-9pm, Sun:11am-6pm, 316-421-8822
SEPT 12, SAN ANTONIO, Sports Card & Comic Show, Wyndham Hotel, I-10 & Wurzbach Rd., T:35 A:$1, 10am-5pm, 210-431-0737
SEPT 12, HOUSTON, Comic Carnival, Sheraton Grand Hotel, W. Loop S., T:50 A:$3, 10:30am-4:30pm, 713-659-1210
SEPT 12, HOUSTON, Baseball & Comic Show, Holiday Inn S.W., 11600 S.W. Freeway, T:45 A:$2, 713-499-2778
SEPT 17,18, ARLINGTON, Sports Card & Comic Show, Comfort Inn, T:34 A:$2, Sat & Sun:10am-5pm, 817-595-1039
SEPT 18, DALLAS, Rookie's Card & Comic Show, Marriott Hotel, 7750 LBJ Fwy., T:40 A:$1, 9am-4pm, 214-840-3670
SEPT 18, QUINLAND, Comic Show, Mama Carmona's Restaurant (West Forum Mall), Hwy 276, A:Free, 10am-8pm, 903-356-2608
SEPT 18, AUSTIN, Card & Comic Show, Embassy Suites Hotel, 5901 N. I-35., T:45 A:$1.50, 10am-5pm, 409-295-4353
SEPT 18, IRVING, Sports Card & Comic Show, Best Western, 2611 W. Airport Freeway, T:45 A:$1, 9am-5pm, 214-613-4945
SEPT 18,19, HOUSTON, Card & Comic Show, Radisson Airport Inn, 500 N. Sam Houston Pkwy., T:35 A:$2, 10am-5pm, 409-295-4353
SEPT 19, SAN ANTONIO, Skolout Daze Card & Comic Show, Wyndham Hotel, I-10 at Wurzbach, T40 A:$1, 10am-5pm, 210-675-7364
SEPT 25, HOUSTON, Card & Comic Show, Holiday Inn S.W., 11160 Freeway at Beltway 8, T:35 A:$2, 10am-5pm, 409-295-4353
SEPT 26, SAN ANTONIO, Baseball & Comic Book Show, Sheraton Fiesta, 37 NE Loop 410., T:40 A:$1, 10am-5pm, 713-449-8511
SEPT 26, HOUSTON, Comic Book Extravaganza, Ramada Northwest, Hwy 290 at Pinemont, T:110 A:$3, 11am-4pm, 713-661-0034
OCT 4, SAN ANTONIO, Comic & Card Show, Wyndham Hotel, IH 10 & Wurzbach, T:40 A:$1, 10am-5pm, 210-666-8850

VERMONT

SEPT 12, WINOOSKI, Non-Sports Card & Comic Book Show, National Guard Armory, La Fountain St., T:50+ A:50¢, 10am-4pm, 802-434-4746
SEPT 25, MORRISVILLE, Sports Card & Comic Show, V.F.W. Hall, Pleasant St., T:35 A:$1, 10am-4pm, 802-888-4544
SEPT 26, BERLIN, Sports Card & Comic Show, Lague Inn, Airport Rd., T:35 A:$1, 10am-4pm, 802-888-4544

VIRGINIA

SEPT 3-6, HARRISONBURGH, Card & Comic Show, Valley Mall, 1925 E. Market St., Fri-Mon:10am-9pm, Sun:12:30pm-5:30pm, 919-294-8223
SEPT 3-6, NORFOLK, Card & Comic Show, Military Circle Mall, T:85 A:Free, Fri, Sat, Mon:10am-9pm, Sun:12am-5pm, 804-463-2904
SEPT 4, FEDERICKBURG, Comic & Sports Show, Best Western, 543 Warrenton Rd., T:29 A:$1.50, 9am-4pm, 804-231-1969
SEPT 4-6, HAMPTON, Sports, Racing & Comic Show, New Market Fair Mall, Mercury Blvd., T:70, Sat:10am-9pm, Sun:Noon-5pm, Mon:Mall Hours, 804-693-9231
SEPT 12, ALEXANDRIA, Card & Comic Show, Quality Inn, 6461 Edsall Rd., T:30 A:$1.50, 9am-4pm, 804-231-1969
SEPT 12, VIRGINIA BEACH, Jubilee Comic Convention, Pavilion Convention Center, 1000 19th St., A:$4, 10am-4pm, 301-292-4587
SEPT 17-19, VIRGINIA BEACH, Sports Card & Comic Show, Lynnhaven Mall, 701 Lynnhaven Pkwy., T:75 A:Free, Mall Hours, 919-294-8223
SEPT 18, RICHMOND, Comic & Sportscard Show, Comfort Inn-Midtown, 3200 W. Broad St., T:32 A:$1.50, 9am-4pm, 804-231-1969
SEPT 19, RICHMOND, Reality Conventions, Holiday Inn Crossroads, 2000 Staples Mill Rd., A:$3, 10am-4pm, 301-791-8159
SEPT 24-26, LYNCHBURG, Kaleidoscope '93, Radisson Hotel, A:$5, 804-528-1266
SEPT 26, ROANOKE, Classic Card & Comic Show, Roanoke Civic Ctr., T:85 A:$1.50, 10am-4pm, 804-293-3860
SEPT 26, TYSONS CORNER, Comic & Non-Sportscard Show, Ramada Hotel, 7801 Leesburg Pike, T:65 A:$2, 10am-4pm, 703-503-5834
SEPT 30-OCT 3, CHESAPEAKE, Sports Card & Comic Show, Chesapeake Square Mall, 4200 Portsmontz Blvd., T:60 A:Free, Thurs-Sat:10am-9pm, Sun:12:30pm-5:30pm, 919-294-8223
OCT 2, FREDERICKSBURG, Card & Sports Card Show, Best Western, 542 Warrenton Rd., T:29 A:$1.50, 9am-4pm, 804-231-1969
OCT 9,10, NORFOLK, Mid-Month Collectors Show, Sheraton Inn, Military Circle Mall, T:18 A:Free, Sat:10am-8pm, Sun:10am-5pm, 804-463-2904
OCT 10, ALEXANDRIA, Card & Comic Show, Quality Inn, 6461 Edsall Rd., T:30 A:$1.50, 9am-4pm, 804-231-1969
OCT 10, RICHMOND, Reality Conventions, Holiday Inn Crossroads, 2000 Staples Mill Rd., A:$3, 10am-4pm, 301-791-8159

WASHINGTON

SEPT 25,26, BELLEVUE, Sports Card & Comic Show, Crossroads Shopping Ctr, 15600 NE 8th St., T:60, Sat:9am-9pm, Sun:11am-5pm, 206-562-0232
OCT 3, TACOMA, Tacoma Comic Convention, Tacoma Exhibition Hall, A:$3, 10:30am-5pm, 1-800-542-1791

WEST VIRGINIA

SEPT 12, CHARLESTON, W. Virginia Comic Con, Holiday Inn-Heart O' Town, Washington at Broad St., T:33 A:$2, 10am-4pm, 216-499-6056

WISCONSIN

SEPT 12, MILWAUKEE, Brewcity Comic Show, Red Carpet Regency Lanes, 6014 N. 76th St., T:42 A:$1, 414-351-1719
SEPT 26, BROOKFIELD, Brewcity West Comic Show, Midway Motor Lodge,1005 S. Moorland Rd., T:32 A:$1, 10am-4pm, 414-351-1719
OCT 10, MADISON, Madcity Comic Show, Howard Johnson, 525 Johnson St., T:32 A:$1, 10am-4pm, 414-351-1719

HEY

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FIGHT OR DIE. That's the daunting motto of the Q-Unit team, a group of political prisoners who are forced to do battle for their solar system's government. For the team members, who include the maniacal Ruttard, the mystical Etana and Maxon, and the monstrous Grox, killing others equals survival, and rebellion is suicide. In the following pages, co-creators Karl Altstaetter and Robert Napton transport you to the Braxian universe, in a prelude to their new, action-packed monthly series, *Q-Unit*.

Harris Comics presents:

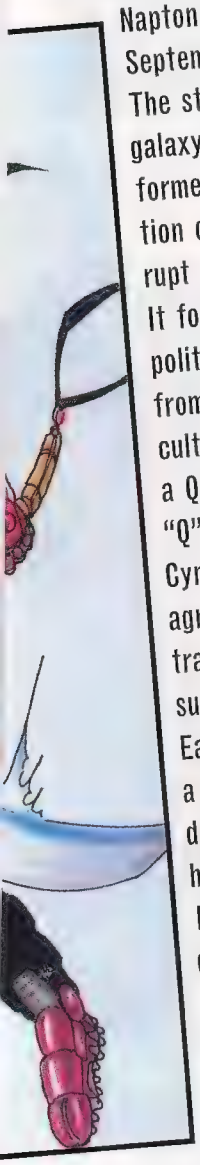
Q-Unit

Q-Unit ™ & © 1993 Karl Altstaetter and Robert Napton.

UNIT
FIGHT
OR

IE!

This excerpt from the upcoming Q-Unit #0, provides a unique prequel to the Q-UNIT series created by Karl Altstaetter and Robert Napton, to be published in September by Harris Comics. The story is set in a distant galaxy, the Braxis Sphere, a formerly peaceful confederation of alien worlds now corrupt and torn by civil strife. It focuses on a team of political prisoners gathered from the various races and cultures of the galaxy called a Q-UNIT



"Q" stands for Quetrok, a figure from Braxian mythology who served the god Cymek until he was captured by the god Trok. Rather than accept death, Quetrok agreed to serve his new god. Thus Quetrok is a word associated with one who trades loyalties in order to avoid death. The Q-UNIT members must fight or die, subject to an explosive charge implanted in the translator units in their brains. Each Q-Unit is supervised by a synthetic being serving the Braxian regime, called a Recognizer. The Recognizer coordinates assignments for the team and holds the detonation codes for their implants. Q-Unit missions are hazardous, frequently hopeless, and always exciting.

In this episode, the Q-Unit has been assigned to retrieve a female scientist defecting from Braxis now in the company of the savage Troktau. The team members in this Q-Unit include the alien prince Jaxx and his best friend, the bounty hunter and scoundrel Ruttard; Reza, a fierce assassin and former courtesan, and the Recognizer.

HARRIS COMICS

IMPERIAL HOMEWORLD, TROKTAU DOMINION...
OUR PURSUERS HAVE EXITED THE LEAD CAR AND JOINED US ABOVE.
JAXX AN' ME HAD PLENTY O' DEALIN'S WITH THE TROKTAU. THEY WON'T LET HER GO EASY.
RUTTARO IS CORRECT. THEY'RE VICIOUS ANIMALS. THEY WILL NOT RELENT.
WE'RE RUNNING OUT OF OPTIONS, GENTLEMEN. LET'S MAKE OUR STAND NOW.
NEGATIVE. OUR MISSION IS TO RECOVER THE DEFECTOR AND RETURN HER TO BRAXAS AS AN EXAMPLE OF FAILURE. UNIT PROCEED. I WILL REMAIN AND DIVERT THEIR ATTENTION UNTIL DROPSHIP RECOVERY.
WHATEVER YOU SAYZ. YUR HOLDIN' THE STRINGS
RECOGNIZER, QWETROK 1300 SERIES CONTROL UNIT. TRANSFERRING COMMAND FUNCTIONS TO BRAXAS CENTRAL NET.
ACQUIRING MULTIPLE TARGETS FOR ATTRITION. Q-UNIT AWAITING DROPSHIP RECOVERY.
RECOGNIZER Q-13...
...INITIATING FINAL STRIKE MODE.

BLAM! BLAM! BLAM!
BUDDA! BUDDA!
STRUCTURAL INTEGRITY FAILURE. INITIATING OFFENSIVE SELF-DESTRUCT.
BUDDA! BUDDA!
AHHH!
AHHGHH!
HE BOUGHT US SOME TIME, BUT THERE ARE MORE MOVING IN.

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Wizard #20

Earth-shattering Maxx gatefold cover by Sam Kieth! The birth of the next generation called Image Comics! John Romita, Jr. talks about being young and in love with comics! Comics: to foil or not to foil, minorities and their changing roles and bundles more!!

Wizard #24

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W I Z A R D T O P T E N

top ten perks of working at wizard press

1. Get to walk around the office buck-naked.
2. Can get 20 bucks a pop selling the Image guys' phone numbers to annoying comic fans.
3. The urinals hardly ever back up.
4. "All you can eat salad bar" always full of fresh salmon and pork slabs.
5. Relaxing 10-minute lunch breaks.
6. The drag queen masseurs really look like women.
7. Group hugs in the steam room.
8. In-house DJ spins the hottest tunes.
9. A lot less rat hair in the food since we moved from the old offices.
10. Ever since we came under control of the mob, everybody treats us like kings.

WAIT A SECOND!

THE FOLLOWING IS ADDITIONAL LEGAL INFORMATION PERTAINING TO THE DEFIANT CONTEST APPEARING ON PAGES 112 AND 113 OF *WIZARD* #25.

No entries will be returned unless accompanied by a stamped, self-addressed return envelope. All entries, other than those that are returned, will be the property of Enlightened Entertainment Partners, L.P.

1. This contest is void where prohibited by law.
2. There will be seven winners who will each receive $1,000 cash and a trip for two (including a parent or guardian) to Anaheim, California. The trip will include round-trip transportation and two nights at a hotel in Anaheim. In addition, each winner will receive a contract guaranteeing a royalty for the use of his or her name and likeness, and each winner will be the guest of DEFIANT for a day at Disneyland. There will be no cash substitute for prizes, and each winner will be responsible for his or her own taxes that may be applicable.
3. Winners will be notified by phone and by mail on or by October 15, 1993 and must accept or reject the prize prior to October 18, 1993.
4. A parent or guardian of each entrant must certify on the entry form that the drawing of essay is original and has been executed solely by the entrant, and that the entrant's age as of October 15, 1993 is no less than 8 years old nor more than 16 years old. This contest is open only to residents of the United States, its territories and possessions, and Canada. Each winner and his or her parent execute an Affidavit that the person is eligible to enter the contest to accept the prize and that he or she is in compliance with the other rules of this contest. Furthermore, the winner and the parent or guardian accompanying each winner will, as a condition of receiving the prize, execute a release allowing his or her name or likeness to be used in the advertising and promotion of DEFIANT publications.
5. A complete list of winners will be available as of December 15, 1993, and will be sent to any person requesting it upon receipt of a stamped, self-addressed envelope.
6. All entries must be postmarked on or before September 30, 1993 and received by October 1, 1993. Any entries received after that date will not be considered.
7. Enlightened Entertainment Partners, L.P., its subsidiaries, affiliates, agents, employees and advertising agencies will not be liable for any taxes, licenses or other fees in connection with the prizes; they will not be liable for lost or stolen entries; they will not be liable for any injury to any winner or accompanying parent or guardian arising out of or occurring during the prize trip. Any claim shall be made solely with the independent travel package who has made arrangements for the prize trip.

SPECIAL • THANKS

Mark Bagley
Marvel Comics

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Mattel Toys

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William Christensen & Mark Seifert
Comic Cavalcade
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Bill and Mark were a great help with Crisis

John Dennett
Dark Horse Comics

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Valiant

Mary Henry
Orlando, Fla.

Mike Hochhouse
Marlton, N.J.

Joe Honeyack
Season Ticket

Patricia Jeres
DC Comics

Alan Payne
Malibu Comics

Diana Schutz
Dark Horse Comics

Clark Smith
Defiant

John Taylor
Orlando, Fla.

Jon Warren
welcome to the Price Guide

Kyle Zimmerman
Image Comics

And a very special thanks to everyone we missed, and to all the readers out there who helped make *Wizard* the #1 Guide to Comics!

CORRECTIONS

The Comic Watch in Wizard *#25, which featured the FIRST APPEARANCE OF LEEJA, should have read THE FIRST APPEARANCE OF TEKLA.*

The Alan Moore article solicited for this issue will appear in Wizard *#27.*

WIZARD: The Guide To Comics volume one, number twenty-six (26), October 1993.

Please direct all inquiries concerning editorial information to Wizard Editorial Dept., 100 Red Schoolhouse Road, Building B-1, Chestnut Ridge, NY 10977 (or Fax: (914) 426-6071). Please direct all inquiries concerning subscription information to Wizard Subscription Dept., 100 Red Schoolhouse Road, Building B-1, Chestnut Ridge, NY 10977. One year subscription rate is $29.95, Canada and Mexico $48.90, and all other countries $69.95. All payments in U.S. funds only.

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THINGS GET WILD IN OCTOBER!

WIZARD THE GUIDE TO COMICS

ISSUE 27

Sizzling WildC.A.T.s™ gatefold cover by Jim Lee

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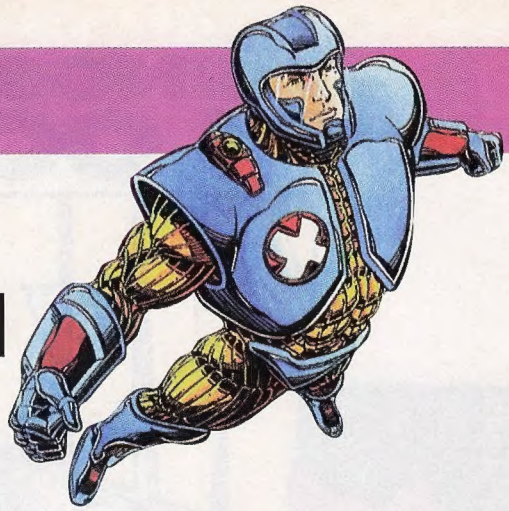
WIZARD Profile



Here's looking at...BOB LAYTON

"I'm the Dick Clark of comics," Bob Layton jokes, as he is unashamed to admit he is set to celebrate his 20th year in the comics business next year. It is with this good sense of humor that Layton keeps a positive attitude about his life, and it continues to show in the stellar work that he does.

Born and raised in Indianapolis, Ind., the 39-year-old Layton considers his influences to be Stan Lee, Wally Wood (for whom Layton once assisted), and Dick Giordano, who Layton says, "was very much a mentor and a father figure to me through most of my career."

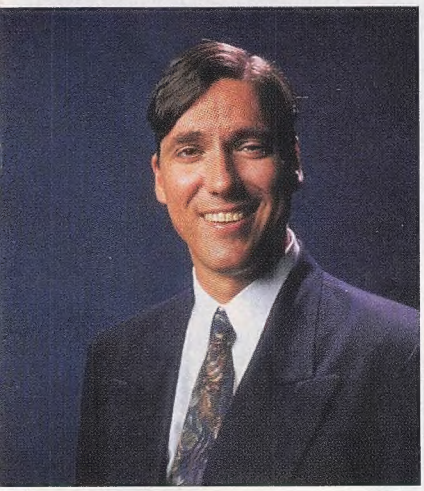


PHOTO BY JOE SCHUYLER

Layton moved from Indianapolis to New York City when he was 20 to do comics for Charlton and DC. That eventually led him to Marvel Comics, where he stayed for 15 years. Some of his most memorable Marvel stints include eight years on and off of *Iron Man* (with frequent collaborator David Michelinie), two *Hercules* mini-series and a graphic novel, and *X-Factor*. Known at Marvel as "Babyface Bob Layton," he, at one time or another, has done covers for almost every Marvel title.

When Layton felt he had done all that he wanted to do artistically, he looked for work on the editorial side of comics, and took a chance on a budding new company called Valiant. He became its production manager and soon became instrumental in creating Valiant's incredibly popular superhero universe. Now, Layton holds the position of Valiant's editor-in-chief, of which he says, "I have the best job in the world."

His new Valiant nickname is "Jefe," which means "boss" in Spanish. However, Layton is quick to dispel any beliefs of his abusing this newfound position. "I have respect for the authority I've been given. People don't work *for* me, they work *with* me," he says.

Layton likens his job to an executive producer on a film, working with each artistic and writing team to help direct the books. "As editor-in-chief, my main job is to create new concepts," says Layton. "I'm involved in almost every capacity in the creative process here at Valiant."

Besides all this, he is still keeping himself busy by actually creating some of the books he oversees. Besides writing the popular *The Second Life of Doctor Mirage*, Layton is developing the upcoming *Ninjak* series and *Time Walker*, starring the time traveling Ivar. That's set to debut in early '94.

X-O MANOWAR™ & © 1993 VOYAGER COMMUNICATIONS INC.

Although a life-long comics creator, Layton has thoughts of life after comics. "I'd like to pursue a second career someday. I'm interested in psychology and rehabilitation, things like that," he says. "Maybe, when I retire, I'll go back to school and get my degree."

First comic book read...
It was a comic with the *Challengers of the Unknown*. It was in 1959 by Jack Kirby and Wally Wood. I was hooked.

Favorite comic of all time...
There was this great issue of *Brave and the Bold* that had Flash and the Atom drawn by Alex Toth. To me, it was one of the most beautiful art jobs ever done.

Favorite work of your own...
X-O Manowar #10, when Ken gets the armor. It dealt with the anatomy of the series. Not everybody is suitable to wield power, and the fact that Ken comes to that realization on his own was a real poignant moment.

The one person you'd like to meet...
Jonas Salk, because the man eliminated disease. Here is a guy who kicked disease's ass! What an incredible feat.

Fantasy in life...
I'd like to take Valiant to the next level. I fantasize about us making films and putting my characters on the screen.

What superpower would you want?
Rai's harbinger-ability to inspire others, to follow his lead. Not mind control, but inspirational enhancement. It's a very benign power.

Favorite munchie at 2 a.m....
Popcorn. Thanks to modern science, it's a three-minute wonder.

Favorite toy as a kid and as an adult...
My guitar. As a kid, I had a guitar and I loved playing music. Joe Quesada got me back into playing it after all these years. It is still my favorite toy.

What do you collect?
I have a large videotape collection. I owned one of the very first VCRs back in the '70s, and I've been buying videotapes ever since. My favorite is *Apocalypse Now*, which is a real milestone in filmaking.

Favorite television show...
I watch very little television. I like a lot of the new *Star Trek*. If I'm home on weekends, I'll watch that.

Why do you read *Wizard*?
Gareb makes me! Actually, it fills a void in the industry, to a large degree. *Wizard* is taking a very positive approach to comics, and I like that.

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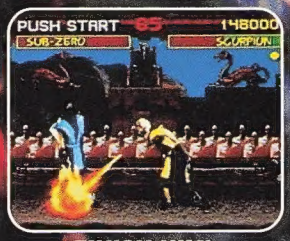
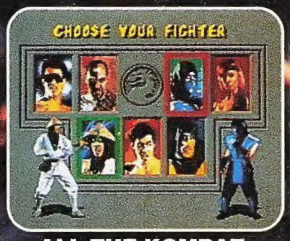


FINISH HIM!

GORO LIVES!



ALL THE KOMBAT WARRIORS!

SUPER NES® GENESIS™ GAME GEAR™ GAME BOY®

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